THE PSALMS

A NEW OR THE VULGAR PSALTER
IN THE LIGHT OF THE HEBREW TEXT

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Printed and Bound in Ireland by :: :: M. H. Gill & Son, :: :: Ltd. :: :: 50 Upper O'Connell Street :: :: Dublin

Bible. O.T. Psalms. Latin. 1920. Vulgate.

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A STUDY OF THE VULGATE PSALTER IN THE LIGHT OF THE HEBREW TEXT

BY

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VOLUME ONE

PSALMS I–LXXI

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B. HERDER BOOK COMPANY
St. Louis, Mo.

M. H. GILL & SON, LTD.
Dublin

1920

B S1430
.B6 X
V.1

Nihil Obstat:

JOANNES CANONICUS WATERS,

Censor Theol. Deput.

Imprimi Potest:

✠ GULIELMUS,

Archiep. Dublinen.

Hiberniæ Primas.

Dublini, die 3° *Decembris*, 1920.

64003

PREFACE

THE main purpose of this work is to put within reach of divinity students, priests and the educated laity such information as is required for the intelligent use of the Vulgate Psalter.

An attempt has been made in a general introduction to the Book of Psalms to outline the history and the chief characteristics of the Vulgate Psalter as a whole. In the Commentary the psalms of the Vulgate are studied in detail as independent units, and it is hoped that the introduction, translation, and notes which accompany each psalm will make it clear that the Vulgate Psalter is a collection of beautiful and reasonably intelligible poems. Where the text of the Vulgate is obscure, light has been freely sought in the Hebrew Psalter. Every Hebrew word and phrase quoted in the Commentary has, however, been transliterated and explained, and no specialist knowledge (beyond what this work itself supplies) is necessary for the understanding of any statement contained in the Commentary. It will be found that the English version of the Vulgate psalms given in this work is explained and justified in the notes which follow the individual psalms.

Some surprise may be felt that the work contains so few references to authorities. But professional students of Scripture will probably recognise that this is not due to any neglect of the important contributions to every department of psalm-exegesis made by modern scholarship. Modern research has been constantly kept in sight, and its results, so far as they could be regarded as sound and pertinent, have been incorporated in the present study. In the great mass of existing literature dealing with the Psalter it is difficult to find anything valuable which has not been put forward as an independent personal contribution by several writers. Where individual achievement is so difficult to identify, it is probably better, and certainly more

economical, to abandon the custom of bracketing with exegetical views long lists of authors' names.

I have tried in the Commentary to be as brief as the difficulties of exposition permitted—keeping in view the familiar experience that in exegesis it is usually easier to say too much than too little. Though enumerations of theories and discursive treatment of the text have been, for the most part, avoided, no genuine problem of the Vulgate Psalter has been consciously shirked.

To the Rev. M. B. Langford, B.D., Dunboyne Establishment, Maynooth College, who assisted in preparing the manuscript for the printer, and to the Rev. P. J. Walsh, M.A., Archbishop's House, Dublin, who read the proofs and helped me constantly with kindly and suggestive criticism, my best thanks are due.

P. B.

St. Patrick's College, Maynooth.

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INTRODUCTION TO THE BOOK OF PSALMS

I.—Its Place in the Canon

THE books of the Hebrew Bible are divided into three classes: (1) the Law (the five books of Moses); (2) the Prophets (the so called 'earlier' Prophets, Joshue, Judges, Samuel, Kings, and the 'later' Prophets, Isaias, Jeremias, Ezechiel and the twelve minor Prophets); (3) the 'Writings.' To the 'Writings' (which are usually known by their Greek name Hagiographa) belong, (*a*) three books of poetry, Psalms, Proverbs, Job; (*b*) the five 'Rolls' (*volumina*), Canticles, Ruth, Lamentations, Ecclesiastes, Esther; (*c*) Daniel; (*d*) the historical books, Esdras Nehemias, and the two Books of Paralipomenon (Chronicles).

Thus the Book of Psalms belongs to the Hagiographa. In the New Testament period it was apparently the first book of that group, for Our Lord, referring to the three classes of books that make up the Old Testament, speaks of the things that had been written of Him 'in the Law of Moses, and in the Prophets, and in the Psalms' (Luke 24,[44]). There is, however, no fixed tradition as to the precise place of the Psalms among the 'Writings.' In the majority of Hebrew manuscripts of the Bible and in all the printed Hebrew Bibles the order of the Hagiographa is that given above—Psalms, Proverbs, Job, the five Rolls, Daniel, Esdras—Nehemias and Chronicles. In the Talmud, however, Ruth is put before the Psalms, and in some manuscripts of the Bible, Chronicles comes first.

The Hebrew arrangement of the books of the Old Testament was known at Alexandria, the home of the Greek Bible, in the second century B.C., for it is several times referred to in the Prologue to Ecclesiasticus (written probably about 132 B.C.). It was not, however, retained by the Greek Bible. There is little agreement among the ancient Greek codices as to the precise order of the books in the Greek Old Testament, but it is clear that a grouping of books according to subject-matter and authorship was substituted for the Hebrew system. The editors of the Greek Bible aimed, apparently, at an arrangement of the books into historical, didactic or sapiential, and prophetical. While the chief historical books always appear in the Greek codices in the first place, the sapiential and prophetical books

frequently change places. The Vatican Codex (B), with which the majority of ancient authorities agree, places the sapiential books in the second place and the prophetical in the third. The sapiential books are seven and appear in B in the order Psalms, Proverbs, Ecclesiastes, Canticles, Job, Wisdom, Ecclesiasticus. In the Latin Bible (Vulgate), which also assigns the middle place to the sapiential books, Job is the first of the sapiential books and Psalms the second.[1]

II.—Names and Divisions of the Book of Psalms

There is no one general name for the Book of Psalms in the Hebrew Bible. The Book was called by the Jews at an early period *T^{e}hillim* (' Praises ') or *Sepher T^{e}hillim* (' Book of Praises.')[2] This designation of the Hebrew Book of Psalms was known to Origen, for he calls the Book σεφερθιλλίμ,[3] and to Jerome, who calls it *Sephar Thallim.*[4] In the Greek Bible the Book is usually designated ψαλμοί,[5] and in the New Testament we hear of the βίβλος ψαλμῶν (Luke 20,[42]; Acts 1,[20]).

In the Alexandrian Codex of the Septuagint ψαλτήριον is used as a name for the whole collection of psalms. *Psalterium* was, apparently, a popular name of the book as early as the time of St. Jerome.[6] *Psalterium Davidicum centum quinquaginta psalmorum* is the title used in the Tridentine list of canonical books (*Conc. Trid. sess.* iv. *Decretum de canonicis scripturis*). ' Psaltery ' is, properly speaking, the name of a musical instrument (harp, or similar stringed instrument), and ψαλτήριον is used frequently in the Greek text of the Psalms to translate the Hebrew *nebhel* (harp). Though ' Psalter ' is thus a somewhat inexact name for the collection of psalms, its popularity is justified by the circumstance that the psalms were primitively intended, for the most part, to be sung to a musical accompaniment. More than a third of the psalms are called in the Hebrew superscriptions *mizmor, i.e.* a song meant to be sung to a musical accompaniment. The Greek word ψαλμός is an accurate

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[1] In the Sinaitic Codex of the Septuagint, the sapiential books are the last group and the first of them is Psalms, the last Job : in the Codex Alexandrinus the sapiential books are again in the third place, Psalms being the first of them, and Job the second. See on this whole question Swete, Introduction to the Old Testament in Greek. Revised by Ottley, 1914. Pp. 197-230.

[2] *T^{e}hillim* is often contrasted into *Tillim.* The form with Aramaic ending *Tillin* is also often used.

[3] Origen in Ps. i. Migne, 12, 1084.

[4] *Praef. in librum Psalmorum juxta Hebraicam veritatem.* Migne, Jerome, 28, 1124. Jerome renders the title, *Volumen hymnorum.*

[5] See Luke 24,[44], already referred to.

[6] See his Preface to the Psalter, printed in editions of the Vulgate.

rendering of *mizmor*. It is not strange, then, that a book which consisted mainly of ψαλμοί should come to be called a 'Psaltery,' or 'Psalter.'

Besides *mizmor* ('psalm') there are several other names given to individual psalms and groups of psalms in the Hebrew text. The final verse of Ps. 72 (Hebrew) speaks of the foregoing psalms as *t^ephilloth Dawid* ('the prayers of David'). It is possible, however, that the true reading here ought to be *t^ehilloth Dawid*, 'the praises of David' (as in the Latin text of the verse, *laudes David*)—a title which would be identical (except for the feminine, and more normal, plural *t^ehilloth*) with the Jewish name of the Psalter—*T^ehillim*. In the Vulgate Ps. 16 is called an *Oratio David*, Ps. 101 *Oratio pauperis*, Ps. 89 *Oratio Moysi*; Ps. 141 is also called an *Oratio*. Some psalms are called *shir* (a 'song': Ps. 46, 45, 18—Hebrew); several are called *shir mizmor* (*psalmus cantici*; so, Ps. 47, 66, 67, etc.); others are called *mizmor shir* (*canticum psalmi*; so, Ps. 65, 87, etc.). A number of psalms, apparently forming a special group, receive the unintelligible name *mikhtam* (Ps. 15, 55–59; the name is rendered in the Latin *Tituli inscriptio*); another group is marked off by the title *maskil* (Ps. 31, 41, 43, 44, 51–54, 73, 77, 87, 88, 141). In the Latin this name is rendered usually *Intellectus*, but in Ps. 51 it appears as *Intelligentia*. The meaning of the name is uncertain. Ps. 44 is called in the Latin *Canticum pro dilecto* ('love-song'). Ps. 7 is called in Hebrew a *Shiggayon*—which uncertain title the Latin replaces by *psalmus*. Psalms 119–133 all receive in the Latin the title *Canticum graduum* ('gradual psalm' corresponding to the Hebrew *shir hamma'^aloth*). The only psalm which is directly called *T^ehillah* ('a praising-song') is Ps. 144 (in Latin called a *Laudatio*.) Ps. 90 is, however, styled in the Latin *Laus Cantici* (but there is no corresponding title in the Hebrew). These and such other designations of individual psalms as occur are discussed in their respective places in the Commentary.

The Hebrew Book of Psalms contains 150 poems. The Greek translation of the Psalter known as the Septuagint contains 151, but the last psalm in the Greek—a poem by David on his struggle with Goliath, is regarded generally as apocryphal. The 150 canonical psalms are not numbered in the same way in the Hebrew and the Greek. Since in this respect, as in most others, the Latin Psalter (Vulgate) follows the Greek, it is necessary to make quite clear the relations between the two systems of numbering the psalms.

The Hebrew psalms 9 and 10 appear in the Graeco-Latin Psalter as a single poem. The Hebrew psalms 114 and 115 also appear as one psalm in the Graeco-Latin text. On the other hand, the Graeco-Latin text breaks up the Hebrew Ps. 116 into two psalms, and treats the Hebrew Ps. 147 also as if it were two poems.

The exact relations of the two psalters are shown in the following table :—

Hebrew Ps.	1–8	=	Graeco-Latin Ps. 1–8
,,	9–10	=	,, 9
,,	11–113	=	,, 10–112
,,	114–115	=	,, 113
,,	116, 1-9	=	,, 114
,,	116, 10-19	=	,, 115
,,	117–146	=	,, 116–145
,,	147, 1-11	=	,, 146
,,	147, 12-20	=	,, 147
,,	148–150	=	,, 148–150

Thus it will be seen that, for the most part, the numbering of the Greek and Latin psalms is one less than that of the corresponding psalms in the Hebrew psalter, and psalters which are directly derived from the Hebrew. Throughout this work the numbering of the Latin psalter is followed—except where it is otherwise expressly stated.

The 150 psalms are divided into five books. These books are marked off from each other by doxologies which serve as conclusions to the books. To the first book belong Ps. 1–40; to the second, Ps. 41–71 ; to the third, Ps. 72–88 ; to the fourth, Ps 89–105 ; to the fifth, Ps. 106–150. The doxologies which mark the close of the different books are :

Ps. 40,[14] : Benedictus Dominus Deus Israel a saeculo,
et usque in saeculum : fiat, fiat.

Ps. 71,[18-19] : Benedictus Dominus Deus Israel,
qui facit mirabilia solus,
et benedictum nomen majestatis ejus in aeternum,
et replebitur majestate ejus omnis terra : fiat, fiat.

Ps. 88,[53] : Benedictus Dominus in aeternum : fiat, fiat.

Ps. 105,[48] : Benedictus Dominus Deus Israel
a saeculo et usque in saeculum ;
et dicet omnis populus : fiat, fiat.

Ps. 150 serves as a conclusion to the fifth book and to the entire collection.

The division of the psalms into five books has often been ascribed to the alleged desire of Jewish scholars to model the Book of Psalms on the Pentateuch. Just as there were five books of the Law, so there should be five books of praising song. There is, however, practically no evidence to support this view. It is more likely that the arrangement of the psalms in five separate books is due to the gradual

formation of the Psalter. There are many features of the Psalter which suggest that it was not collected by a single editor who brought together a number of individual poems, but that it grew gradually, for the most part by the union of small pre-existing groups of poems. Thus Ps. 13 of the first book, appears again as Ps. 52 in the second book. Ps. 39,^{14ff} appears again as Ps. 69 in the second book. Ps. 107 of the fifth book is a combination of Ps. 56,$^{8-12}$ and 59,$^{7-14}$ of the second book. This repetition of psalm-passages in different books implies, probably, that these books were in existence as independent collections before they were combined in the Psalter. The gradual growth of the Psalter by the coalescence of *collections* of poems is strongly suggested also by the conclusion of Ps. 71, the last psalm of the second book: 'Finished are the prayers (or praises) of David.' The writer of that conclusion could scarcely have been aware of the existence of the eighteen poems which are ascribed to David in the Hebrew text of Books III–V.[1]

The presence in the Psalter of several distinct groups of psalms

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[1] The growth of the Psalter from smaller collections is perhaps also suggested by the manner in which the Divine names *Yahweh* (the personal name of the God of Israel) and *'Elohim* ('God') are used in the different parts of the Psalter. In the first book (Hebrew) *Yahweh* occurs 272 times, *'Elohim* 15; in the second book (Hebr.) *Yahweh* occurs 30 times, *'Elohim* 164. In the third book (Hebr.), in Ps. 73-83 (Hebr.) *Yahweh* occurs 13 times, and *'Elohim* 36; but in the same book, in Ps. 84-89 (Hebr.) *Yahweh* occurs 31 times, and *'Elohim* 7. In Bk. IV we have *Yahweh* only, and in Bk. V *Yahweh* only (except in Ps. 108 which is repeated from Ps. 57 and 60, and in Ps. 144,^{9} (Hebr.). Why does *'Elohim* preponderate so greatly in Bk. II and in Ps. 73–83 (Hebr.)? The reason seems to be that the 'Elohistic' psalms, as they are called from their use of *'Elohim*, had been edited as a separate collection before they were incorporated in the Psalter. Notice particularly that Ps. 14 (Hebr.), which used *Yahweh* in the first book, uses *'Elohim* when it appears as Ps. 53 (Hebr.) in Bk. II. The same is true of Ps. 40,^{19ff} (Hebr.); it is 'Yahwistic,' but is 'Elohistic' when it reappears as Ps. 70 (Hebr.) in Bk. II. The editor who substituted *'Elohim* for *Yahweh* in Bk. II could not have been the editor or collector of the whole Psalter. That the editor or collector of Bk. II had a very strong prejudice against using the name *Yahweh* appears from the fact that he employs reduplications of *'Elohim* in a manner not to be paralleled from other parts of the Old Testament. Where other authors or editors would have written '*Yahweh*, my God,' or '*Yahweh*, thy God,' he gives us 'God, my God' (42,^{6}) and 'God, thy God' (44,^{8}; 49^{7}). So also in the second book we find such phrases as *Deus, Deus salutis meae* (50,^{16}); 'God, the God of Israel' (68,^{9} Hebr.), where we should rather expect '*Yahweh*, my rescuing God,' '*Yahweh*, the God of Israel.' The editor of Bk. II may, perhaps, have been the Elohistic editor also of Ps. 73–83 (Hebr.). In spite of his predilection for *'Elohim* the 'Elohistic' collector or editor has allowed *Yahweh*, as was said above, to stand in a fairly considerable number of places. Hence his prejudice against allowing that Divine name to stand in the text in those places where it has been obviously omitted, cannot be due to the later Jewish tendency to abstain altogether from using the name *Yahweh*. The Hebrew personal name of God is written throughout this work as *Yahweh*. There is no real justification for the form Jehovah. The first consonant of the word is a y-sound rather than an English j. The vowels of Jehovah are really the vowels of *'ᵃdonai* (lord), for *'ᵃdonai* was substituted by Jews of the late period for *Yahweh*.

which stand apart from all the rest is a further indication of the gradual growth of the Psalter from the coalescence of pre-existing smaller collections of poems. Such an obvious group, for instance, is that of the 'Gradual Psalms' (119–133). Other such definite groups are the Asaphite Psalms (Ps. 49, 72–82), and the Korachite collection (Ps. 41–48, 83–88); further, the *maskil*-psalms (51–54), the *mikhtam*-group (55–59), and the 'Alleluja'-psalms (104–106, 110–118, 134–135, 145–150).

Since there are many poems in the Psalter which do not belong to any of the obvious groups of psalms, it must be admitted that the Psalter has not grown wholly from the union of groups of psalms. Individual psalms were incorporated with the groups by the different editors. The question of the authorship of the psalms is, of course, independent of all theories as to the manner and date of their collection and publication, as we have them, in the Psalter. The question of the authorship of the Psalms will be discussed in a later section.

III.—The Primitive Text of the Psalter

The original language of all the psalms was Hebrew. It is practically certain that the period throughout which the psalms of our Psalter were composed extended over, at least, six or seven hundred years—from the time of David (who began to reign about 1,000 B.C.) to some date in the post-exilic period (which began with the first return of the Exiles from Babylon about 538 B.C.). If some of the psalms were composed in the Maccabean period (167–63 B.C.), as many critics maintain, the gradual formation of the Psalter will have extended over a period of close on a thousand years. It is not, indeed, probable that some of the psalms were written as late as the Maccabean period, for it is likely that the psalm-collection was complete when I Paralipomenon was written (about 300 B.C.).[1] The Prologue to Ecclesiasticus, written, probably, about 132 B.C., refers several times to the Greek translation of the Old Testament in such a way as to imply that the Greek Bible, including the Psalter, was already practically complete at the time at which the Prologue was composed. It would be very unlikely that psalms written in Hebrew subsequently

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[1] In I Par. 16,[36] the doxology which marks the close of the fourth book of psalms is quoted. If this quotation is a part of the original text of Paralipomenon, and if the doxology in Ps. 105,[48] is, like the doxologies at the close of the other psalm-books, in reality a verse editorially added to mark the end of a book, it will have to be admitted that the psalm-books existed practically as we know them about 300 B.C. This would, of course, exclude Maccabean psalms. The whole question of Maccabean psalms is exhaustively discussed in Nikel's *Alttestamentliche Abhandlungen* by Goossens in his essay, *Die Frage nach makkabäischen Psalmen*, 1914.

to 170 B.C. could have been generally received as canonical and then translated into Greek in Egypt before 132 B.C. But whether we accept 300 B.C. or (let us say) 150 B.C., as the date before which the Psalter must have been completely collected, it will still be true that a great interval of time separates the earliest psalms from the latest. We should, then, expect to find in the Hebrew psalms traces of the changes which must have taken place in the Hebrew language throughout six or seven hundred years. Yet there are very few such traces. Their absence must be due, then, to some extent, at least, to editorial activity. It is scarcely thinkable that David would have used precisely the same forms, and modes of expression as poets who lived in the post-exilic period between 400 B.C. and 300 B.C. Yet the student of the Hebrew text of the psalms cannot discern, except very vaguely, any special linguistic features by which he might identify one psalm as early, and another as late. It is true that psalms sometimes show what one might call 'modernising' tendencies in language—such, for instance, as the use of forms and words borrowed from Aramaic. Yet even in these psalms the apparently late features may be due to a late editorial hand, or, what modern scholars regard as later forms or borrowings from Aramaic, may be really echoes of popular speech, and very ancient, appearing to be modern only because we know so little of the popular speech of Israel in any period.

The uniformity in language and style of the Psalter must be due, then, to some extent, to the work of later editors. Besides such editorial change as the Hebrew psalms underwent before they took the form which they have in the existing Hebrew Psalter, they were liable, like all other frequently copied ancient texts, to corruptions at the hands of scribes. We have no ground for supposing that a special Providence preserved the Hebrew Psalter from the corruption to which other portions of the Hebrew Bible were certainly exposed. Some notion can be formed of how the Hebrew Psalter fared in its transmission by studying the few instances which exist in the Hebrew Bible of double recensions of the same psalm-text. Thus, for instance, the poem which appears as Psalm 17 is found also in II Kings 22, and it can readily be seen by comparing the two texts, that the primitive text of the poem has suffered so much corruption that it cannot be completely recovered. A comparison of the text of Ps. 13 with that of Ps. 52, and of Ps. 39,[14ff] with Ps. 69 will also help to throw light on the transmission of the Hebrew text of the Psalter. It is clear, indeed, that the text of the Hebrew Psalter was as liable to modification as any other part of the Hebrew text of the Bible.[1] That modern scholars, Catholic as well as non-

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[1] *Cf.* IV Kings 18,[13–20,19] with Isaias 36–39, or IV Kings 24,[17ff] with Jeremias 52 for illustration of the fortunes of other portions of the Hebrew

Catholic, admit that the primitive Hebrew text of the psalms has suffered in its transmission, will be clear to any one who takes the trouble to look for a moment into any modern commentary on the Hebrew Psalter.

All ancient much copied texts underwent changes in the course of time through the ordinary frailties of copyists. But the Hebrew Bible was, by its peculiar history, liable to more than the ordinary vicissitudes of much copied texts. All those portions of the Bible which were composed in the pre-exilic period (before 586 B.C.), and, probably, some which were first published in the post-exilic period, were written in a script quite different from the form of Hebrew character which is used in modern Hebrew Bibles. Up to the time of the Exile (586 B.C.), and for some time following it, the Hebrews used a script which, because it was used at an early period by all the Semitic peoples of Palestine, is called the Canaanite script. The special form of this script which was used by Israelite scribes is known to have remained in general use among the Jews until the time of Nehemias (about 440 B.C.). The Samaritans, who set up their special religious community not long subsequently to this, retained for their Pentateuch the old form of script. We may infer, therefore, that the Jews were still using the old 'Canaanite' alphabet at the time when the Samaritans were formally distinguished as a religious community from Israel. Even after that date the old Canaanite character did not altogether disappear, for it was still used for certain purposes (such, for instance, as legends on coins) even in the Christian period. Besides the form of the Canaanite script which had remained in use in Palestine down to the post-exilic period, there was another which had developed among the Arameans,[1] and had become so modified that it could no longer be read by a scribe who knew only the Canaanite alphabet of Palestine. The Arameans had attained to great importance by the time that the Persian Empire was established after the middle of the sixth century B.C.—the century of the Babylonian Exile. So important were the Arameans in the Persian Empire that their language—Aramaic, was used as a sort of *lingua franca* for administrative purposes throughout the western provinces of that empire. With the Aramaic language went, of course, the Aramaic alphabet, and in the post-exilic period this alphabet came to be adopted even by the Jews in Palestine. The Jews called the Aramaic script

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Old Testament. The Greek (Septuagint) text of Jeremias omits about an eighth of the present Hebrew text, and in Ezechiel the arrangement of the Greek text differs completely from that of the Hebrew in chapters 36–40. Every student of the Hebrew Bible is familiar with the necessity of frequent textual emendation. Correction of text would not be necessary if the original text had been faithfully preserved.

[1] *Vid. infra, p.* xxii.

'Assyrian' (which was for them the same as 'Syrian,' *i.e.* Aramaic): they also called it, because of its appearance as compared with their own script, the 'square' alphabet. It is this 'Assyrian' or square character which (in a somewhat evolved form) appears in our modern Hebrew Bibles. When Our Lord says in Matthew 5,[18]: 'Till heaven and earth pass, one jot or one tittle shall not pass of the Law, till all be fulfilled," His words are intelligible only in reference to the 'square' script; the *yod* (iota, jot) of the older script is by no means a small character, it is, however, the smallest letter of the (evolved) 'square' alphabet.

It is obvious from all this that such portions of the Hebrew Bible as were written before 400 B.C. have passed from one form of script to another. Now in the older Canaanite script there were letters which differed from each other but slightly in shape, and between which, therefore, confusion was easily possible. The same thing is true of certain letters in the 'Aramaic' or 'square' script. Furthermore, there was a possibility of confusion between characters of the older and characters of the later script. Hence poems of the Psalter composed before the change of alphabet had taken place in Palestine, were liable, in a special way, to corruptions at the hand of scribes.

It must be constantly remembered, further, that in neither the older nor the Aramaic alphabet were there signs for vowel-sounds; both alphabets consisted of consonants merely. Hence in order to be able to read a Biblical text written in either script a reader needed to be already familiar with the traditional interpretation of the text.[1] Again, it is to be noted that it was customary in the early period to write the purely consonantal text of the Bible without any separation or distinction of words.[2] A further important point to be remembered is that at the time when the Bible was probably most liable to editorial modification and to corruption at the hands of copyists—viz. about 400 B.C., the original language of the Bible was rapidly ceasing to be the vernacular of the Jews. Obviously in proportion as Hebrew ceased to be widely spoken, the people (and even the scribes) would become less sensitive to changes in the traditional text.

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[1] One can illustrate for oneself the difficulties which would arise in the attempt to read an unfamiliar consonantal text, by taking, let us say, the consonants of some familiar Latin word, and thinking out the various words which they might represent. The consonants of *mors*, for example, are the consonants of *mars*, *maris* (*mas*), *maris* (*mare*), *mores*, *moris*, *murus*, *muros*, *mures*, *mirus*, *miris*, *miros*, *miras*, *moros*, *mires*, etc., etc. An equally interesting experiment could be made with the consonants of *mens*, or *labor*. Of course, in any given sentence there could not be unlimited freedom of choice.

[2] In the text of Ps. 43,[5], for instance, the consonants *' l h m ṣ w h* were read by the Greek translators *'ᵉlohai mᵉṣawweh*, while the Massoretes, dividing differently, read *'ᵉlohim ṣawweh* (Command, O God!). The Greek reading means 'My God, who commands.'

When all these points are considered, it will be evident that the text of the Psalter may have departed in many points from its primitive form by 300 B.C. Departures from primitive purity of text may have been chiefly due to inevitable misunderstandings and confusions of copyists. But there will also have been intentional changes of text by 'tendencious' scribes;[1] and the process, so familiar in Biblical texts outside the Psalter, of incorporating marginal glosses in the text will surely also have been employed by copyists of the Hebrew Psalter.[2] That the textual tradition of the Hebrew Psalter was not quite uniform in the pre-Christian period will be clearer when we have considered the Greek translation of the Psalter. But it is important to realise that long before the Greek translation of the Psalter was made (long, that is, before 250–200 B.C.) the text of the Psalter had been mishandled by critics and copyists. Hence, even when the Hebrew and Greek texts of the psalms agree, it may still be lawful, or even necessary, to postulate the presence of a corruption in the text.

The existing form of the Hebrew Psalter with all its elaborate apparatus of vowel-points, and accents, and minutely recorded peculiarities, is the outcome of the work of Jewish scholars from the second to the tenth century of our era. The critical work out of which the modern Hebrew Bible has grown began as far back as the time of the Emperor Hadrian (117–138 A.D.): it continued until the tenth century. The introduction of vowel-points into the consonantal text was carried out about the seventh century. Just as the later Hebrew alphabet was an adaptation of the Aramaic character, so the Hebrew vowel-points were borrowed from an Aramaic source: they were taken over from the Syriac scribes.

Since all the work done in fixing the text of the Hebrew Bible was an attempt to crystallise the best tradition as to that text, the fixation of the Hebrew text is called *Massorah*[3] ('tradition'), and the scholars who established the present Hebrew text are known as the 'Massoretes,' and the received Hebrew text of the Bible is called the 'Massoretic' text.

As far as we can ascertain, the Massoretic text differs scarcely at all from the form of Hebrew text current in St. Jerome's day (about end of fourth century), and it is likely that it enshrines, in

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[1] Compare the substitution of *'Elohim* for *Yahweh* noted above.

[2] See, in this connection, the clever, if not quite convincing, study by Pfarrer Hellebronth in the *Biblische Zeitschrift*, 1915, pp. 296–311, *Spuren uralter textkritischer Noten im masoretischen Texte des Psalters.*

[3] The form *massorah* has developed from the earlier form *massoreth* (like *kapporeth*, 'propitiatory'). Many scholars insist on writing *masorah*—but this is almost certainly wrong: *massorah* is derived from the late Hebrew verb *masar*, 'to teach,' 'to hand on a tradition,' and not from the verb *'asar*, 'to bind.' The form *massorah* has been followed in this book.

general, the textual tradition of the beginning of the second Christian century—the date at which genuine Massoretic activity began. Many of the differences which the student will discover between the Massoretic and the Greek Psalter are due to the fact that the Massoretes have followed a textual tradition different from that accepted by the Greek translators. There must have been a considerable variety of traditions in the pre-Massoretic period, both as to the vocalising of the text, and the division of the consonantal text into words. Certain peculiarities of the Samaritan Pentateuch and of some of the Old Testament passages quoted in the New Testament suggest almost inevitably that the pre-Massoretic text existed in several recensions. The aim of the Massoretes was to discover and perpetuate the best textual tradition of their time, and, incidentally, to bring about the disappearance of readings of which they did not approve. That they were learned, industrious, and conscientious is certain; but they were, after all, fallible, and their methods had neither the objectivity nor the systematic completeness of modern scholarship. Hence we are free to question the perfection of the Massoretic Psalter; we are not bound to regard its text as always identical with the original text of the psalms. We are free to emend the Massoretic Psalter where it seems reasonable to do so, and we are therefore free to prefer to it at times the recension of the Hebrew Psalter which was used by the first translators of the psalms into Greek—especially as the Greek (Septuagint) Psalter is older by several centuries than the Hebrew text which was critically fixed by the Massoretes.

In spite, however, of all the possibilities of corruption in the Massoretic Psalter, its text is, in general, intelligible and reliable. Without its help it would be often practically impossible to understand the Greek (Septuagint) or Latin (Vulgate) Psalter. Though it has been often asserted both by ancient and modern scholars that the Massoretes in some cases falsified the text of passages which were supposed to favour the claims of Christianity against Judaism, there is no real evidence to support this charge. Even in passages like Ps. 15,[10] (*nec dabis sanctum tuum videre corruptionem*, where the Massoretic text has 'Thy *holy ones*') and Ps. 21,[17] (*Foderunt manus meas et pedes meos*, where the Massoretes read, 'Like a lion, my hands and my feet') the reading followed by the Greek (and Vulgate) Bible is carefully recorded on the margin by the Massoretes.

IV.—Ancient Versions of the Psalter[1]

(*a*) the targum

It has been already stated that in the post-exilic period (*i.e.* after 538 B.C.) Hebrew ceased to be used as the vernacular in Palestine. Its place was taken by a closely allied language of the Semitic group—Aramaic. Aramaic was the speech of a people which appears under the name *Arimi* or *Aḥlame* in cuneiform inscriptions of the fourteenth century B.C. The Arameans were at that time, apparently, a nomad people of the Syrian desert on the south-western border of Babylonia.[2] By the time when the Persian Empire was being established (middle of sixth century B.C.) the language of the Arameans had come to be used as a general medium of communication throughout a great part of the Semitic East. In the western portions of the Persian Empire it was used as the language of administration and commerce. As a sort of imperial language it gradually superseded the local vernaculars Assyrian, Phoenician and Hebrew. Before the coming of Our Lord, Aramaic had completely ousted Hebrew as the Semitic vernacular of Palestine. We can see from the Aramaic sections of the books of Esdras and Daniel that Aramaic was used even as a literary language by the Jews at the time when those books were written. It is possible that Hebrew was not used at all colloquially in the *towns* of Palestine in the post-exilic period. Nehemias made an attempt to re-establish the old language at the time of the restoration of Jerusalem (Nehemias 13,[24,25]), but his efforts were not, as far as we can judge, very successful. A military colony of Jews which was established on Elephantine, an island in the Nile near Assuan, in the sixth century B.C. has left us substantial literary remains from which we can see that the vernacular of the colony was not Hebrew, but Aramaic. It may be inferred, obviously, that the Palestinian district from which this colony had come was Aramaic-speaking already in the sixth century B.C.[3]

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[1] Only those ancient versions are here considered which throw light on the history of the Vulgate Psalter. The Targum is described because its origin is similar to the origin of the Greek and Latin Psalters, and the Greek Psalter is dealt with because it is, as will be seen, the immediate source of the Latin Psalter. The Syriac and Coptic Psalters, though often useful in matters of exegesis, are of no particular interest for the genesis of the Vulgate Psalter.

[2] It is interesting to note that in Genesis 25,[20] the relatives of Abraham in Paddan-Aram are called Arameans.

[3] The various documents left by the Jewish colony in Elephantine (and also, apparently, in Assuan) may be studied in Sayce and Cowley, *Aramaic Papyri discovered at Assuan.*' London, 1906; Sachau, *Drei aramäische Papyrusurkunden aus Elephantine* (Proceedings of Berlin Academy, 1907); Sachau, *Aramäische Papyrus und Ostraka*, Leipzig, 1911. From IV Kings 18,[26] and Isaias 36,[11-13] it may be inferred that Aramaic, though it was already a

Though Hebrew ceased to be spoken in the later post-exilic period, it still continued to be studied, and to be used as a literary medium by scribes and scholars. Thus the Book of Ecclesiasticus was written in good Hebrew probably about 200 B.C., and several other works were composed in Hebrew during the two centuries preceding the birth of Christ. Hebrew was the language of the learned commentaries on the Jewish Law written by Jewish scholars in the early Christian period—but that Hebrew of the schools tended steadily to assume a relation towards classical, or biblical, Hebrew similar to that which the Latin of mediaeval writers holds to that of Cicero or Livy. The Hebrew of the oldest Rabbinical texts of the Christian period shows a very extraordinary degeneration when it is compared with even the latest pre-Christian texts. The reason of this is, probably, to be found in the fact that the pre-Christian writers were still near enough to the old days to be able to detach themselves almost fully from the Aramaic which was spoken around them, while the Jewish writers of the Christian period some generations later wrote under the unrelieved pressure of the Aramaic vernacular of their time.

The post-exilic period saw the disappearance of Hebrew as a vernacular: it also saw a great development of the Synagogue and its system of study, prayer, and worship. As Hebrew became less and less familiar to the people, the profit which they derived from the synagogal reading and exposition of the Law and the other Hebrew Scriptures diminished. If, then, the Synagogue-system were to be continued, it was plainly necessary to furnish the people with some sort of translation of the Scriptures into Aramaic. At first such translation remained purely oral. When the Hebrew Scriptures were being read in the synagogal service an interpreter was at hand, whose duty it was to translate into Aramaic each verse (later, each section) immediately after it had been recited in Hebrew. The interpreter was not permitted to keep before him a text—either Hebrew or Aramaic. It was, indeed, expressly forbidden to put in writing an Aramaic translation of those parts of the Bible which were usually read in the Synagogue. However, as the Aramaic version became more and more necessary for the people, a *written* Aramaic Old Testament would have become more and more necessary for those who were in charge of the synagogal services. Thus ultimately an Aramaic

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diplomatists' *lingua franca* in the eighth century B.C., was not then widely spoken among the Hebrews. Some writers still persist in calling Aramaic 'Syro-Chaldaic,' and seem to think that it was a kind of jargon arising from the corruption of Hebrew by 'Chaldaic' elements during the Exile. Aramaic is, of course, a fully developed language of the Semitic group—as independent of any other language of the group, as Irish is, for instance, of Welsh in the Celtic group.

translation of many Old Testament books was written—when precisely we do not know. The different parts of the Old Testament were translated at different times and with varying accuracy.

The Synagogue official whose duty it was to render the Hebrew *lectiones* into Aramaic was called the *M^{e}thargem*, or *M^{e}thurgaman* ('Interpreter'; *cf.* Dragoman) from *targem*, 'to translate.' His rendering was called *Targum* ('translation'). Thus the Aramaic version of the Old Testament has come to be known as the 'Targum.' It will be noticed as an interesting point in connection with the Psalter that the Gospels represent Our Lord as quoting Psalm 21,[2] in Aramaic: *Eloi Eloi lama sabakhthanei.*[1]

The use of Aramaic in that great hour of Our Lord's life when He hung on the Cross would suggest that a Targum to the Psalter existed already in the time of Christ. The Targum or Aramaic version of the psalms which has come down to us is of comparatively little value except as a specimen of early Rabbinical exegesis—for it is often a paraphrase and commentary rather than a translation.

(*b*) THE GREEK PSALTER

The existence of the Targum, or Aramaic Old Testament, was due, as has been said, to the disappearance of Hebrew as a vernacular in the post-exilic period, and to the resulting necessity of providing the worshippers in the synagogues with a version of the Scriptures which they could understand. But throughout the period which followed the Exile, and, possibly, even during and before the Exile, there were many Jews who, though they were loyal to the Jewish religion and practised it as well as they could, spoke neither Hebrew nor Aramaic. Reference was made above to the presence in Egypt in the sixth pre-Christian century, of Jewish colonists whose language was Aramaic. There can be little doubt that many Jews were settled in other parts of Egypt in the same century, and it is fair to assume that those of them who settled in the north, within easy reach of the civilisation of the cities of Lower Egypt, would gradually have dropped their Semitic vernacular.[2]

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[1] Mark 15,[34]; Matt. 27,[46] has for ἐλωΐ, ἡλεί. The Hebrew of Psalm 21,[2] has *'Eli, 'Eli lamah 'azabhtani.*

[2] After the fall of Jerusalem in 586 B.C. a great number of Jews fled to Egypt against the advice of the prophet Jeremias (Jer. 41–44). These exiles settled in different parts of Egypt—some in various districts of Lower Egypt, and some even in Upper Egypt (Patros, — in Egyptian *p'-t'-rsi*, 'the southern land'). It is probable that Jewish emigration to Egypt continued during the Persian period. There are indications that large numbers of Jewish soldiers served in the Persian armies which advanced into Egypt in the time of Cambyses (525 B.C.). It is known that Alexander the Great, for many reasons, showed

As Greek thought and speech became more and more predominant in Egypt, the Jews who lived there will have found themselves compelled either to speak Greek as well as Aramaic, or to abandon Aramaic and use Greek as a sole vernacular. Great numbers must have taken the latter course, for in the third century B.C. the synagogal authorities in Alexandria found it necessary to provide the worshippers in their Synagogues with a Greek version of the Scriptures. The Greek translation of the Bible was thus, like the Targum, due to the needs of the Synagogue: it was an effort to make the Scriptures intelligible to a Jewish Diaspora whose language was the κοινή, or generally used Hellenistic dialect of the time.[1] The whole of the Hebrew Old Testament was not translated into Greek at once. The Pentateuch was first rendered, and later at various dates, the prophetical and other books were done into Greek. It is not possible to determine precisely the date of any Greek book of the Old Testament. The different books of the translation are different in their literary value, and vary also greatly in their fidelity as renderings of the Hebrew.

There is no reasonable ground for doubting that the Greek version of the Bible, like the Targum, was due primarily to the practical needs of the Synagogue. A very different notion of its origin is, however, given to us by the ancient document known as the 'Letter of Aristeas to Philocrates.'[2] According to this document Ptolemy II, Philadelphus, King of Egypt (285–247 B.C.), at the suggestion of his librarian, Demetrius of Phalerum, decided to have a translation of the Jewish Laws made for the royal library in Alexandria. Accordingly he sent an embassy (of which Aristeas is said to have been a member) to Eleazar, the High Priest at Jerusalem, requesting that

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favour to the Jews. When he founded Alexandria (in 332 B.C.) he assigned a special place in the new city to Jewish colonists, and admitted them to full citizenship (Josephus, Antiquities, xix. 5, 2; *Contra Apion.* ii. 4; *Bellum Judaicum* ii. 18, 7.). The Jewish colony of Alexandria grew and flourished under the Ptolemies. Ptolemy I, it is said (Jos. Antiquities xii. 1, 1), carried off great numbers of Jews from Palestine whom he established in Alexandria. The Jewish colony at Alexandria became so well known for its prosperity that many Jews from Palestine continued to emigrate to Egypt throughout the Greek period. In Alexandria the Jews were permitted to live according to their national laws and customs. Their religion was not interfered with, and hence their synagogues became very numerous. At the time of Philo (born about 20 B.C.) two of the five districts of Alexandria were called 'Jewish' because they were occupied chiefly by Jews (Philo, *In Flaccum*, 8). Philo estimates at a million the total number of Jews living in Egypt in his day (*ibid.* 6), and modern inquiry has helped to confirm this estimate. See, Schürer, *Geschichte des jüdischen Volkes*, III. p. 38*ff.*; Swete, Introd. pp. 3*ff.*

[1] Greek was the language of the synagogal service not merely in Egypt, but throughout the greater part of the Jewish Diaspora in the two pre-Christian centuries. *Vid.* Schürer III. 140.

[2] A critical edition of the Greek text of Aristeas is printed as an Appendix in Swete's *Introduction*.

there might be sent to him Jewish elders who would be able to translate the Pentateuch into Greek. Eleazar received the embassy with friendship, and sent to Ptolemy seventy-two elders—six from each tribe. With them Eleazar sent a copy of the Law written in letters of gold on rolls composed of skins. When the seventy-two came to Egypt they soon set to work on the translation, and completed it in exactly seventy-two days. The story contained in the Letter of Aristeas was enlarged in the patristic period into a legend which ascribed the Greek version of the entire Old Testament (and not merely of the Pentateuch) to the seventy-two, and wondrous features were added to the narrative of Aristeas which were intended to show that the translators worked under the influence of divine inspiration. The story of Aristeas has given rise to the popular title of the earliest Greek Bible. Seventy-two Jewish scholars had produced it. Hence it was called 'The version according to the Seventy'; and at an early period it was commonly referred to as 'The Seventy'—just as we now call it, the 'Septuagint.'

Modern scholarship does not accept the Letter of Aristeas as genuine. The Letter, however, is certainly correct in putting the beginnings of the Greek Bible in the third century B.C. The first part of the Hebrew Bible—the Law (Pentateuch), will have been translated about 250 B.C. The second and third parts of the Bible—the 'Prophets' and 'Writings,' were translated probably between 250 B.C. and 200 B.C. The Letter of Aristeas was written about 100 B.C. It shows that at that date the Greek Old Testament received in Egypt the same respect as the Hebrew Scriptures did in Jerusalem.[1]

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[1] In the Prologue to Ecclesiasticus there are indications that the whole of the Hebrew Old Testament had been rendered into Greek before that Prologue was written. The author of the Prologue says (after pleading for indulgence from his readers should they find his translation of Ecclesiasticus imperfect): 'For things originally spoken in Hebrew have not the same force in them when they are translated into another tongue; and not only these, but the Law itself, and the Prophecies, *and the rest of the books*, have no small difference when they are spoken in their original form. Now in the eighth and thirtieth year under king Euergetes, having come into Egypt and continued there, I found opportunity for no small instruction. I, therefore, deemed it most necessary myself to devote some zeal and loving labour to the interpretation of this book; devoting, indeed, much sleepless care and skill in the interval in order, having brought the book to an end, to publish it for them also who in the land of their sojourning desire to be lovers of learning, being already prepared in respect of their moral culture to live by the Law.'

If the thirty-eighth year of Euergetes is a year of that king's reign, the reference must be to Euergetes II who reigned, partly as joint ruler and partly as sole king, for fifty-four years (170–116 B.C.). The reign of Euergetes I lasted only twenty-five years (247–222 B.C.). The thirty-eighth year of the reign of Euergetes II would be 132 B.C., and if that is the year referred to in the Prologue, it may be assumed that a Greek version of the Law, Prophets and 'other books' (*i.e.* of the Old Testament generally) existed in 132 B.C. Though it is

The appearance of the Greek Bible in Egypt must have been a very great event for the world of Greek heathenism. It put within reach of inquiring Gentiles the treasure of Divine revelation contained in the Hebrew Scriptures. It made thus accessible to the philosophical mind of the West a system of theology and a theory of life and nature which, in essentials, were vastly superior to the achievements of Greek speculation. The Greek Bible made possible a vigorous and successful mission of Judaism among the Gentiles, and must have served, in no small measure, to prepare the way for the preaching of Christianity to the Hellenist world.[1]

The task of translating the Hebrew Bible into Greek was a difficult one—and that for several reasons. The Hebrew Bible was a purely oriental work, and its thought could not be readily presented in a Greek or western dress. Again, even among oriental books it stood apart because of its intense monotheism, and its rejection of most of the elements of ordinary oriental religion and cult. This made it more difficult to clothe the thought of the Bible in Hellenistic Greek than it would have been to render into a western language a Babylonian or Egyptian religious text. It must be remembered, further, in estimating the merits of the Greek Bible, that successful translation implies scholarship and breadth of view: it implies in the translator the capacity to realise precisely the meaning of the original and to discover in the language of the version such words and phrases as will be not merely verbal equivalents of the original, but actual equivalents in their power to suggest to the readers of the version the same association-contexts as the original suggested to those for whom it was composed. Thus, successful translation of the Old Testament into Greek demanded in the translators a complete mastery of the Hebrew language, and full sympathy with the Hebrew point of view in religion and philosophy; it also demanded complete familiarity with the Greek language and with the western mind. The translators were certainly Jews, and were, therefore, sufficiently in sympathy with the Jewish outlook and the general attitude of the Old Testa-

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not absolutely certain that 'the other books' include the Psalter, that is the more likely view.

It has been held also, however, that the Euergetes of the Prologue is Euergetes I, and that the phrase in the Greek text referring to the thirty-eighth year means that Euergetes had ascended the throne of Egypt thirty-eight years after his predecessor Ptolemy Philadelphus (285–247 B.C.) had become king. In this view the author of the Prologue speaks of himself as coming to Egypt in the thirty-eighth year after the accession of Ptolemy Philadelphus, shortly after Euergetes I had become king, *i.e.* in 247 B.C. This view is defended by Hart in his *Ecclesiasticus in Greek*, pp. 249*ff*. It would make the Greek version of the greater part of the Old Testament older than 247 B.C.

[1] The importance of the Septuagint as a preparation for the Christian Mission is well stated by Deissmann in his essay, *Die Hellenisierung des semitischen Monotheismus*, Neue Jahrbücher für das classische Altertum, 1903, p. 161–177.

ment. Yet, strangely enough, it can be gathered from their work that their knowledge of Hebrew was not thorough. They were, apparently, more familiar with Aramaic than with Hebrew. Further, it would seem that they were not fully alive to all the possibilities of the plastic speech of Hellenism. Hence the Septuagint is not perfect as a translation, and it is doubtful if an ancient Gentile reader, who was not otherwise familiar with Judaism, would have been able to gather from the version a meaning even approximately as full as that which the original conveyed of old to the Hebrew-speaking Jews of Palestine. In spite of its Greek dress the Bible was still an oriental book. In the Pentateuch and in the purely narrative sections the translation was good ; but in the difficult text of the prophets and psalms the Greek was often a merely verbal rendering of the Hebrew —giving comparatively little help to a reader who had not already come into contact with Jewish thought. In the psalms, in particular, there is a great deal of merely verbal translation without much effort to penetrate to the precise religious and poetic value of the Hebrew Psalter. That the translators of the Psalter were more familiar with Aramaic than with Hebrew is clear from many passages in which the translation is explicable only on the supposition that Hebrew words were treated as if they were Aramaic. Indeed, the view has been frequently put forward that the translators of the Psalter had learned practically all the Hebrew they knew from the Hebrew Pentateuch studied with the help of the already published Greek Pentateuch.[1]

It would be difficult and quite outside the scope of this work to give an exact statement of all the points in which the Septuagint fails to reproduce fully the thought of the Hebrew Psalter. A few of the more outstanding defects of the Greek Psalter which appear also in the Vulgate may, however, be noted here.

Probably the most frequently occurring defect of the Septuagint Psalter is its imperfect rendering of Hebrew verbs. The verbal system in Hebrew is quite unlike the verbal system of Greek—particularly in regard to tense—forms. In Biblical Hebrew there are—apparently at least—two tenses, the so-called perfect and imperfect (or future). In reality the Hebrew perfect and imperfect do not express the *time* at which the action of the verb takes place, but chiefly the degree of completeness which belongs to the action. Hence both perfect and imperfect can refer to past, present or future time inasmuch as they

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[1] On the Septuagint as a translation see : Swete, *Introduction*, pp. 315–341 ; Ottley, *Handbook to the Septuagint* (London, 1920), ch. 5. For the characteristics of the Septuagint Psalter, see : Mozley, *The Psalter of the Church*, Cambridge, 1905 ; Flashar, *Exegetische Studien zum Septuagintapsalter*, Zeitschrift fur die alttestamentliche Wissenschaft, 1912, pp. 83*ff.* ; Rahlfs, *Septuagintastudien*, 1907 ; Baethgen, *Der textkritische Wert der alten Übersetzungen zu den Psalmen*, 1882 (pub. in *Jahrbücher für protestantische Theologie*, 1882).

can express that an action is complete or being still performed in the present, past or future. The time reference is not contained directly in the Hebrew verbal form, but can generally be supplied by the context in which the verb occurs. In translating Hebrew texts it is therefore vital to keep the whole context in view. Where the Greek translators fully understood the meaning of a context they rendered it as accurately as a modern scholar could render it. But where contexts were obscure—above all in complicated poetic texts in which subtle emotional moods were expressed, such as the psalms, the translators worked mechanically, usually making the Greek aorist represent the Hebrew perfect, and the Greek future the Hebrew imperfect. There has thus arisen in the Septuagint Psalter a great deal of obscurity. Different Greek tenses are thrown together frequently in a confusing way in the same passage, and the whole sense and balance of the Hebrew is thus often completely missed.

In the rendering of Hebrew words the Septuagint is not precise. It represents the same Hebrew word by different words at different times—even where the context does not suggest any difference of shade in the meaning. On the other hand, the same Greek word is used to render several quite different Hebrew words.

The tendency of the Septuagint translators to read the Hebrew text as if it were Aramaic has produced many peculiarities in the Greek Psalter. Since most of these have passed over into the Latin Psalter they will be discussed in the next section.

It is obvious from the general character of the Septuagint that the translators aimed, as a rule, at extreme fidelity, and often at slavish verbal accuracy. One very useful result of this is that we can generally reconstruct from the Greek the Hebrew text on which the translators worked, and can thus often understand the Greek Psalter better from the Hebrew to which it points than from itself. Occasionally, too, the Hebrew text, which we can reconstruct more or less mechanically from the Greek, serves to correct the Massoretic text. In spite of the general fidelity of the translators, it is to be noticed that they sometimes intentionally depart from the original. This happens often in connection with Hebrew metaphors relating to God. The Septuagint avoids such designations of God as ' shield,' ' rock,' ' fortress,' and replaces them either by the direct word ' God ' or by some such word as ' Helper ' or ' Refuge.' Again, in all passages where *'Elohim* (God) is used in a way which might be misleading to Gentiles, it is ' replaced ' by ' angels.' (So, in Ps. $8,^{6}$; $96,^{7}$; $137,^{1}$; $77,^{25}$. *Cf.* Genesis $6,^{2}$.)

There are other indications, also, that the translators allowed their theological views to influence their translation. Probably one of the most frequent of these is the tendency to render all the various Hebrew words for ' sin,' ' crime,' ' iniquity,' etc., by the single Greek term *ἀνομία*—' lawlessness.' For the translators sin of every kind

is primarily an offence against the Torah, the (Mosaic) Law; it is transgression of the Code of Israel (even for those who did not know that Code), violation of the 'Law'—*ανομία*. This is the attitude of later Hebrew thought.

To the student of Hebrew the most disturbing single feature of the Greek Psalter is perhaps its substitution for the personal name of the God of Israel—Yahweh, of the general term 'Lord' (*κύριος*). It is possible, however, that the Septuagint translators are not altogether responsible for this. It is likely that even before the Old Testament was translated into Greek, *Yahweh* was not pronounced in the recitation of the Hebrew Scriptures: its place would be taken by *'adonai* ('Lord'), and *κύριος* would be the natural rendering of *'adonai*. The substitution of *κύριος* has generally produced a strange weakening of the meaning of the original. A phrase like: 'Fortunate is the people whose God is Yahweh' (Ps. 32,[12]) loses a great part of its meaning in the Greek rendering: 'Fortunate is the people whose God is the Lord.' The name 'Yahweh' would recall to the Hebrew the proudest memories of his nation's history—all those wonderful interventions in the great crises of the national life of Israel by which Israel's God Yahweh had shown Himself to be indeed the living, loving and mighty protector of His people which the name 'Yahweh' implied.[1] 'Lord' (*κύριος*) might perhaps suggest to a Hellenist the sovereignty of God, but it was not a proper name, and the phrase, 'the Lord is God,' could not suggest immediately, as 'Yahweh is God' did, that the God worshipped by Israel, *Yahweh*, was *the* God, the God of the universe.

The language of the Septuagint Psalter is not classical Greek, but that dialect of Greek which is called the *κοινή*—the dialect which was spoken throughout the whole Greek-speaking world in the period which followed the conquests of Alexander. This form of Greek is also often spoken of as 'Hellenistic' Greek. It was inevitable, perhaps, that idioms and constructions which were more Hebrew than Greek should find their way into the Greek Bible, and thus it is correct to a certain extent, to set the Greek Bible apart from other documents written in Hellenistic Greek. Yet in general it can be safely held that the language of the Septuagint is not a dialect peculiar to the Bible and therefore to be called 'Biblical Greek'; it is the *κοινή* such as it was spoken in Lower Egypt in the third century B.C.

The Greek Bible was intended primarily for use in the synagogues of Egypt. In course of time it was used in the synagogues of Greek-speaking Jews everywhere. Thus it came to be known in Palestine, and in Our Lord's time it was quite familiar there. From the earliest days of Christianity, as soon as the faith began to spread outside the

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[1] *Cf.* Hehn, *Die biblische und die babylonische Gottesidee*, Leipzig, 1913, p. 214*ff.*

mother-church at Jerusalem, the Septuagint was the Bible of the Christians. It is, in general, the Bible of the Apostolic writings, and as the faith was carried through Asia Minor and into Europe, the Septuagint became more and more the peculiar possession of Christianity.

The great importance of the Septuagint for the early Christians and their use of it in discussion with Jewish adversaries tended to make it unpopular among the Jews. The critical study of the Hebrew text which was inaugurated by the Rabbinical authorities in the early part of the second century A.D. made the Jewish scholars realise that the Christian Bible differed frequently in text from their own Hebrew Bible. To meet the Christian controversialists on their own ground with a Greek Bible which would be really loyal to the Hebrew, the Jews had need of a Greek Bible of their own. This was produced by a Jewish proselyte named Aquila in the first half of the second century. Aquila's translation was so slavishly literal that it frequently sacrificed all trace of Greek idiom and construction to reproduce the Hebrew. Some time in the second half of the same second Christian century another Greek Bible was published by a man called Theodotion who is variously described as a Jewish proselyte, and as a Jew who had become an Ebionite. He was very probably a native of Ephesus. His version appears to have been in general a free revision of the Septuagint made with the help of the standard Hebrew text of the time. Probably later than Theodotion, another scholar named Symmachus, described both as an Ebionite, and as a Samaritan converted to Judaism, issued another Greek Old Testament. Symmachus, far more than the other translators, aimed at making the Greek Bible a really Greek book. Thus his version is much freer than any of the others. There is evidence also that other, at least partial, versions of the Old Testament in Greek were published before the time of Origen (A.D. 185–253). Three of these are known from the works of Origen as the Quinta, Sexta and Septima respectively. The Sexta is usually regarded as of Christian origin. The Greek of the Quinta was of high literary value. Of the Septima practically nothing is known.

The Septuagint was often copied during the early centuries of its existence. No doubt, scribes will have often tried to correct it into greater harmony with the Hebrew. When the other Greek translations became familiar the text of the Septuagint must have been in constant danger of being corrupted by readings derived from their text. It is not strange then, that the Septuagint should have appeared to Origen in the beginning of the third century as greatly in need of critical reconstruction. In bringing about the reconstruction of the Septuagint text Origen assumed that the Hebrew text of his day should be taken as the true and original text. His aim, therefore, was to bring the Septuagint into as complete harmony as was possible

with the received Hebrew text (which was practically the same as the present-day Massoretic text). To this end he made an elaborate comparison between the Hebrew text and each of the existing Greek versions. To facilitate this comparison he transcribed the Hebrew text and the various Greek versions in parallel columns. In the first column he set the current Hebrew text in Hebrew characters ; in the second he put the Hebrew text transliterated in Greek characters ; in the third column stood Aquila's version ; in the fourth the version of Symmachus ; in the fifth the Septuagint, and in the sixth the version of Theodotion. This parallel Bible of Origen is called, because of its six columns, the Hexapla. The fifth column did not contain the ordinary Septuagint text merely. Origen, having compared the current Septuagint with the Hebrew and the other versions, noted carefully the points in which it differed from the Hebrew. Where it omitted passages contained in the Hebrew, Origen added these passages in his fifth column—generally from one of the other versions ; where, on the other hand, the Septuagint contained more than the Hebrew, Origen indicated the *plus* of the Septuagint by an obelus, or deletion-mark. The passages which Origen inserted from the other versions he marked with an asterisk. Wherever Origen regarded the text of the Septuagint not merely as defective or superfluous, but as actually corrupt, he corrected it in his fifth column from the best available sources. Thus the fifth column of the Hexapla was really a critical edition of the Septuagint, bringing the latter as close as possible to the Hebrew.[1]

The Hexapla must have been a work of enormous dimensions. There is no evidence that it was ever copied as a whole. It was deposited, it would seem by Origen himself, in the library of Pamphilus at Caesarea in Palestine. There it could be examined by scholars, and there in the fourth century Jerome consulted it and made ex-

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[1] The critical signs used by Origen to mark the relations of the Septuagint to the Hebrew were borrowed from the works of the famous Homeric editor, the Alexandrian librarian Aristarchus. The close of the passages to which asterisk or obelus was intended to apply was marked by a sign called the *metobelus*. The asterisk was written by Origen as the Greek letter *chi* with four dots ·⁘· ; the obelus took the form of a horizontal straight line (—), or of such a line with dots above and below, or on one side only (÷ or ⨪) ; the metobelus was usually like a colon (:) ; other forms of it show a sloping line with a dot, or dots (·/ or · /.). Swete gives a useful illustration of a text marked with the Hexaplaric signs on p. 73 of his *Introduction*. The student of the Psalter will find an interesting specimen of a psalm-text arranged in the six-column method of the Hexapla in Swete, pp. 62–63. (See also article on Septuagint by Nestle in Hasting's Dict. of the Bible). The Hexapla was completed before 245 A.D. There is a confused tradition that the four Greek versions were published later by Origen in the same kind of parallel arrangement which he had employed in the Hexapla. This Tetrapla or four column Bible would be obviously of much less critical value than the Hexapla, and there is no real proof that it ever existed as an independent work of Origen.

tracts from it. In 638 A.D. Caesarea fell into the hands of the Saracens and the Hexapla of Origen has never been seen, as a whole, since that date.[1] Fortunately, however, the fifth column had been copied frequently, and through the care of Pamphilus and Eusebius the Hexaplaric Septuagint was circulated in Palestine during the fourth century. The critical signs of Origen were, in the course of time, naturally omitted by scribes who did not understand the part the critical notation was meant to play in the construction of the text. Thus, in the end, the Hexaplaric Septuagint became a hybrid and misleading text, and the critical work of Origen needed to be done all over again. Many scholars subsequently to Origen did a great deal of useful critical work for the Septuagint. Among these were Eusebius and Pamphilus of Caesarea, Lucian of Antioch and Hesychius of Egypt. With their work and with all the efforts of scholars from their time to our day to restore the Septuagint to its primitive form we are not here concerned.[2]

(*c*) THE LATIN PSALTER

We have seen how the Targum and the Greek Old Testament arose out of the practical needs of the Jewish Synagogue. The Latin Bible (Old Testament and New) owed its beginnings to a similar kind of practical necessity within the Christian Church. The history of the Greek Psalter is, as has been shown, the history of the Greek Old Testament. So, too, the story of the rise and growth of the Latin Psalter must for the most part be told in connection with that of the Latin Bible as a whole. The Christian Church of the first century was mainly Greek-speaking and used the Septuagint and the Greek New Testament freely as its Scriptures. Greek was the language of liturgy and administration in the Roman Church itself,

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[1] A portion of the Hexapla containing some of the psalms was found in 1896 in Milan; other fragments were discovered in Cairo by Dr. Schechter. The traces of the Hexapla to be discovered from most of the ancient sources have been collected by Field in his *Origenis Hexaplorum quae supersunt*, 1875.

[2] For the reader of the Commentary which follows, it is necessary to remember the names of some of the most ancient manuscripts containing the whole, or nearly the whole, of the Septuagint. These are: 1. *Codex Alexandrinus*, in the British Museum, a manuscript of the fifth century, usually referred to by the symbol A.; 2. *Codex Vaticanus*, in the Vatican Library, a MS. of the fourth century, known as B.; 3. *Codex Sinaiticus*, in the Imperial Library, Petrograd (a portion is in Leipzig), a manuscript of fourth century, probably later than B., known as ℵ ('Aleph).

There are very many codices which contain the Septuagint Psalter. Swete gives a full account of the MSS. of the Septuagint in his *Introduction*, p. 122–170, and 'Additional Notes,' *ibid.* pp. 505–512.

even during a great portion of the second century.[1] When, however, the faith began to penetrate into those districts of the Roman Empire, where Latin was predominantly spoken, the need of a Latin Bible, both for preaching and liturgy, made itself urgently felt. Probably the need in such districts for a Latin Psalter would be only less urgent than the need for a Latin New Testament. Where the first Latin Bible (complete or incomplete) appeared we do not know. Very probably the beginnings of the Latin version were entirely unofficial. Priests and preachers at first would have translated these portions o f Scripture which they needed for instruction and ceremonial without formal preparation. But the value of a written Latin version ready to hand must have been quickly recognised. Possibly there were in the beginning a very great number of such Latin versions. But the Liturgy of the Church has always tended to uniformity and it is highly probable that the ecclesiastical authorities tried at an early stage to control and unify the various versions that were current. Thus an official or quasi-official text of the Latin Bible must have arisen very early in the Christian Churches of the Latin tongue. All the probabilities point to North West Africa (*i.e.* pro-consular Africa of which Carthage was the chief city) as the home of the earliest Latin Bible. Both Greek and Punic were spoken widely in pro-consular Africa in the second century, but Latin was also very generally spoken there. Tertullian (second half of second century) seems to have known and used a Latin Bible—and if there was a fairly well-known Latin Bible in his day, it is reasonable to assume that the beginnings of the Latin version in Africa go back to the first half of the second century. It is generally recognised now-a-days that there was a Latin Bible in use in Africa before a Latin version was current in Rome or any other district of Italy.

By the time of Cyprian (210–258) an official Latin Bible was certainly current in Africa. Yet it is possible that several forms or recensions of that text were still in use at the end of the third century. We cannot determine with certainty how many forms of the Latin Bible existed even in the second half of the fourth century. A phrase of St. Augustine which has been taken as a reference to a particular form of the Latin Bible—*In ipsis autem interpretationibus Itala caeteris praeferatur nam est verborum tenacior cum perspicuitate sententiae* (Doctr. Christiana, ii. 15. Migne, 34, 46), has given rise

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[1] Hippolytus who died about 235 A.D. wrote in Greek. The Pastor of Hermas suggests a completely Greek-speaking Church at Rome. When Polycarp of Smyrna came to Rome in 154 he celebrated the sacred liturgy in Greek. In the list of Popes down to Victor there are only two names Latin. It was probably not until about the middle of the third century that the language of the Roman Church became predominantly Latin. There must have been, however, a considerable Latin speaking element in the Roman Church by the middle of the second century.

to the view that there was in Augustine's time a Latin version of the Scriptures known as the Itala which was remarkable for its fidelity to the original (the Greek Bible) and for its clearness of style. It has been generally assumed that Augustine refers in the phrase to a Latin version prior to St. Jerome (*i.e.* to a pre-Vulgate text). Hence has arisen the custom of calling the Old Latin or pre-Jeromite Bible the Vetus Itala. Apart, however, from the reference in Augustine on which the name 'Itala' is based, there is no other instance in ancient writers of the use of that name for a pre-Jeromite Latin Bible. It has been suggested, therefore, that the reading 'Itala' in Augustine is wrong and various emendations have been put forward—all implying, of course, that Augustine gave no name to the *interpretatio* which he praised so highly.[1]

Augustine's famous phrase does not really help us to determine whether there was only one, or whether there were several official or quasi-official texts of the Latin Bible in the second half of the fourth century. For the history of the Old Latin Psalter in that period very valuable work has recently been done. Capelle (in his *Le texte du Psautier latin en Afrique*, Rome, 1912) has shown that, just as the Church of North Africa had its special form of the Old Latin New Testament, so also it had, even in Cyprian's time, its peculiar form of Old Latin Psalter. He has also proved that we have in the *Codex Veronensis* the text of the African Psalter which was in use in the time of Augustine, and he conjectures that it is a revision of the Psalter used by Cyprian. Thus Capelle brings us back practically to the Old Latin Psalter as used in Africa in the third century. We do not know when the Latin Psalter was first used in Europe, nor can we determine whether the European form of the Latin Psalter was or was not derived from the primitive African Psalter. Jeannotte (in his *Le Psautier de Saint Hilaire de Poitiers*, Paris, 1917) has endeavoured to do for the European form of the Old Latin Psalter what Capelle had done for the African text. He has shown that St. Hilary

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[1] *Illa* and *Usitata* have been suggested as the true reading. Vaccari has recently argued acutely in his *Alle origini della Volgata* (reprinted from the *Civiltà Cattolica*, Rome, 1916) that Augustine's phrase refers to Greek rather than to Latin texts, and that 'Aquila' should be read instead of 'Itala.' Burkitt, accepting the reading 'Itala,' set up the theory that it is a designation of a text identical with Jerome's Vulgate (See *The Old Latin and the Itala*, Texts and Studies iv. 3). Vaccari (*op. cit.*) regards it as impossible that 'Itala,' if it prove to be the correct reading, could refer to the Vulgate of Jerome; if it does refer to a Latin text, the text in question must have been one in use in Augustine's time in Italy. Burkitt's view has, however, the support of such important scholars as Corssen, Zahn, and Wendland. Possibly the Vienna edition of the *Doctrina Christiana* may ultimately show that Vaccari's reading 'Aquila' is the true one, and then we shall be free to refuse to apply the designation 'Itala' to any form of the Old Latin Bible. Meanwhile 'Itala' or 'Vetus Itala' serves as a convenient name for the pre-Jeromite Latin Bible.

used a form of the Latin Psalter which is sufficiently distinct from the African Psalter and from contemporary Italian Codices to stand apart as the Gallic Psalter of the fourth century. According to Jeannotte the Old Latin Psalters of that date form two main groups—the African and the European. The Codices of the European class fall apart then, further, into a Gallic and an Italian group.

All three groups, in spite of their differences, show an extraordinary agreement in their general text. This agreement, however, is not great enough to prove that all three are merely different recensions of one primitive version. Thus modern scholarship is still unable to decide whether the different forms of the Old Latin Psalter which existed in St. Jerome's day were the product of a single primitive version recognised at first in some particular Church (such as the African) which, through being copied, appeared ultimately in various recensions, or whether they were due to a multiplicity of primitive independent translations. The multiplicity of Latin Codices in the fourth century was very confusing. Hilary, Augustine, Jerome—all complain that there were in their days almost as many different types of text as there were manuscripts of the Latin Bible (*tot exemplaria quot codices*). Such variety of texts would be most unpleasantly felt in the liturgy. To establish some general uniformity Pope Damasus commissioned St. Jerome in 383 to revise the Old Latin Scriptures. Jerome at once set about the work, and revised immediately the New Testament and the Psalter (in 383). In his revision of the Psalter, Jerome simply sought to bring the Old Latin text into agreement with the commonly received text of the Septuagint. The Old Latin Bible was, of course, a Latin version of the Septuagint, and Jerome's aim (and the aim of Pope Damasus) was to secure as close an agreement as possible between the Latin Bible and the best available text of the Septuagint. We do not know whether Jerome took much trouble to secure a Greek Codex of exceptional value and reliability as the basis of his work. He had not yet made the acquaintance of Origen's critical text in the Hexapla.

This first Jeromite revision of the Psalter was immediately adopted for use in the Church at Rome. Hence it is called the *Psalterium Romanum.* This Psalter remained in official use in the various churches of Rome down to the reign of Pope Pius V ; it is still used in St. Peter's. It is also used in the Ambrosian liturgy. The psalm-passages which are read in the Introits, Graduals, Offertories and Communions of the Roman Missal are taken from the *Psalterium Romanum.* In the Breviary the Invitatory Psalm (94) and the Antiphons and Responsories are also according to the text of the *Psalterium Romanum,*

In December, 384, Pope Damasus, the friend and patron of Jerome, died, and in the autumn of 385, Jerome left Rome and went to the Holy Land. In the following year he settled down at Bethlehem,

and there he spent the remaining thirty-four years of his life in the study of the Scriptures and the practice of severe monasticism. In Palestine, Jerome saw the Hexapla of Origen which was in the possession of the presbyter, Pamphilus of Caesarea. He realised at once the critical value of the Hexaplaric Septuagint, and copied from it for his own use Origen's emendations as well as the symbols which Origen had used in setting up his text. Jerome had not, as far as we know, a high opinion of his *Psalterium Romanum.* He speaks of it as having been produced rather hastily.[1] About 392 Jerome made a second revision of the Old Latin Psalter—this time on the basis of the Hexaplaric Septuagint. This revision contained the critical signs of Origen's text—the asterisks, obeli, etc., and Jerome was anxious that these signs should be incorporated in all copies of his revision. Scribes, however, frequently disregarded Jerome's wish in this matter, and in the course of time the critical notation of Origen disappeared from the second psalter of Jerome.[2]

The first Church which accepted Jerome's second revision as its official Psalter was that of Gaul.[3] Hence the revision has received the name *Psalterium Gallicanum*.[4]

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[1] In his preface to the Psalterium Gallicanum Jerome says: *Psalterium Romae dudum positus emendaram: et juxta Septuaginta interpretes, licet cursim, magna tamen ex parte correxeram.* He goes on then to say that this version had itself been quickly corrupted—*scriptorum vitio depravatum*, so that the mistakes he had removed had become even more deeply rooted than before. The sight of the fifth column of the Hexapla was probably, however, a greater incentive to a new revision of the Psalter than the growing corruption of the *Psalterium Romanum.*

[2] An interesting example of a Latin Psalter which in great measure reproduces the critical signs will be found in the Cathach of St. Columba (edited by Rev. H. J. Lawlor in the Proceedings of the Royal Irish Academy, 1916). The text of the Cathach, though it is clearly based on Jerome's second revision, is not free from Old Latin corruptions.

[3] Apparently through the influence of Gregory of Tours. *Cf.* Walafrid Strabo, *De rebus eccles.* 25.

[4] A comparison of the invitatory psalm 94 with the same psalm as it appears in the Breviary in the 3rd nocturn of the Office of the Epiphany will give some slight notion of the relations between the *Romanum* and the *Gallicanum.* The two psalters are printed together in the 29th vol. of Migne's Latin Fathers.

Jerome's own idea of the relations between the Roman and Gallic Psalters is stated most clearly in his letter to the Gothic scholars Sunnia and Fretela (Vallarsi's edition of Jerome, Vol. I). This letter can be used as an authentic commentary on the Gallic Psalter. Jerome admits that at times he failed to incorporate in the *Gallicanum* a reading supported by the Hexapla, even when it was the certainly better reading, because, provided the general sense of the readings in question was the same, he was unwilling *veterum interpretum consuetudinem mutare, ne nimia novitate lectoris studium terreremus.* It is likely, too, that Jerome, in making the second revision, sometimes accepted a reading from the Hebrew or from one of the versions in the third, fourth, and sixth columns of the Hexapla rather than from the Hexaplaric Septuagint itself. Thus it is not possible to reconstruct exactly from the *Gallicanum* the Psalter of the Hexaplaric Septuagint.

In addition to seeing the Hexapla at Caesarea, Jerome was brought frequently into contact with the Hexaplaric Septuagint during the whole course of his

About 393 Jerome made a Latin version of the Psalter directly from Hebrew text. This is known as the *Psalterium juxta Hebraeos*.[1] Though this psalter was superior in many ways to the other two, it was never adopted as an official text in any Church. Priests and people would naturally resent any far-reaching change in the psalm texts of the liturgy, and the *Psalterium juxta Hebraeos* being, as compared with the old psalter, strikingly new in many places, was never popularly received. Thus it has come about that in the Vulgate Bible the text of the Psalter is not (as is the case with most of the other books of the Old Testament) Jerome's version made directly from the Hebrew, but his second revision of the Old Latin Psalter, the *Psalterium Gallicanum*. From this Psalter, are derived the psalms of the Breviary.[2] Thus it will be seen that the Psalter of the Breviary is essentially the Old Latin version of the Septuagint Psalter, and therefore, a translation of a translation. Its language is the vulgar Latin of the ancient Latin Psalter—the idiom which was spoken in Italy and Africa, and other parts of the Roman Empire in the second century A.D. Hence we must not look for classical correctness either in its grammar, or in its style.

The Commentary which follows deals with the peculiarities of the Vulgate Psalter in detail. In order, however, to help the reader to realise from the beginning the general character of the Vulgate Psalter, a very brief account of the chief sources of its obscurities and difficulties may be found useful here.

The Vulgate Psalter is a literal translation in the idiom of Vulgar Latin of a Greek Psalter which is itself an almost verbally literal version of the Hebrew Psalms. We may, therefore, expect to find in the Vulgate Psalter three main classes of defects and peculiarities: (i) those due to its fidelity in reproducing the Septuagint Psalter, (ii) those which may be styled 'Semitisms' as due to the influence of the Hebrew original, and (iii) those which arise from the character of Vulgar Latin.[3]

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life in Palestine, for it is known that the Hexaplaric recension was widely used in the Church of Palestine in Jerome's time. It can be said that Jerome by his *Psalterium Gallicanum* advertised Origen's Hexapla in the West, and that those who are bound to the recitation of the Roman Breviary maintain, as it were, a perpetual commemoration of Origen's zeal and scholarship.

[1] In the Commentary that follows, this translation is usually referred to as 'Jerome's version' or simply 'Jerome.'

[2] The *Psalterium juxta Hebraeos* is to be found in Migne, Vol. 28. The most scholarly edition of it is probably that by Lagarde, *Psalterium juxta Hebraeos Hieronymi*, Leipzig, 1874. Bonaccorsi gives the Greek Psalter and the Latin Psalters of Jerome in a very convenient form in his (still incomplete) *Psalterium Latinum cum Graeco et Hebraeo comparatum*, 1914-1915.

[3] The classes (i) and (ii) are intimately connected, and the distinction between them here made is somewhat artificial. Obviously if the Septuagint Psalter is reproduced with fidelity by the Vulgate, and if the Semitisms of the

(i) *Defects and peculiarities due to literal reproduction of Septuagint.*

Some of the more striking defects of the Greek Psalter have been mentioned above—such as the imperfect rendering of Hebrew verbal forms, omission of metaphor in regard to God, simplification of vocabulary, substitution of 'Lord' for *Yahweh*. All these have been taken over, of course, in the Latin Psalter.

The failure of the Latin (following the Greek) to reproduce the exact meaning of the Hebrew verbal system may be seen everywhere in the Psalter. Compare, for instance, Ps. 6,[7]:

> Laboravi in gemitu meo,
> lavabo per singulas noctes lectum meum
> lacrymis meis stratum meum rigabo.

Here the three verbs ought to be in the present tense. So again in Ps 118,[97] *dilexi* instead of *diligo*, in 8,[4] *videbo* instead of *video*, and similarly in numberless other cases. In the English translation of the psalms given in this work the Vulgate tenses have been replaced generally by those required by the context in the Hebrew original.

The substitution of *Deus* for epithets such as 'rock,' 'fortress,' 'shield,' has been carried out just as in the Greek (Ps. 61,[8]; 72,[26]; 27,[1], etc., etc.): 'rock' of the Hebrew is sometimes replaced by *adjutor*, 17,[3]; or *firmamentum* (*ibid*), or *fortitudo*, 30,[4]; or *susceptor*, 41,[10]; 'shield' appears as *assumptio*, 88,[19]; and *protector*, 143,[2]; 'fortress' is replaced by *susceptor*, 61,[2]; 58,[17,18].

Angeli represents *'Elohim* in Ps. 8,[6]; 96,[7]; 137,[1]. The use of *Dominus* for *Yahweh* follows the Septuagint use of κύριος. Here deserves to be noticed a very striking instance in which a peculiarly coloured Greek rendering is followed by the Vulgate. In Ps. 83,[12] the Massoretic text has: 'For a Sun and a Shield is Yahweh 'Elohim'; the Vulgate (changing the whole sentence) has: *Quoniam misericordiam et veritatem diligit Deus.*

In the Greek version there are many indications that the translators were more familiar with Aramaic than with Hebrew. The Latin text shows many strange phrases which arose out of the confusion of Hebrew and Aramaic words by the Septuagint translators. See, for instance, the Commentary below on Ps. 51,[3]. In 59,[10] (= 107,[10]) *Moab olla spei meae* is due to reading the Hebrew 'my washing' as if it were the Aramaic 'my hope' (the true sense of the passage being, 'Moab is my washing-basin'). In Ps. 60,[8] *Misericordiam et veritatem ejus quis requiret* represents the Hebrew: 'Loving-kindness and Faithfulness (Grace and Truth regarded as ministers

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Vulgate are present also in the Septuagint, (i) and (ii) fall practically together. Yet there are features of the Vulgate which, though derived from the Hebrew through the Greek, deserve to be called rather 'Graecisms' than 'Semitisms.'

of God: *cf.* John 1,[14]) do Thou *command* to guard him,' because the Greek translators read the Hebrew verb *man* (the piel imperative of *manah,* meaning 'command' or 'commission') as if it were the Aramaic *man* (='who'). Through reading an Aramaic instead of a Hebrew verb (and consequently, transposing subject and object) the Greek translators got the sense which appears in the Vulgate as: *Improperium expectavit cor meum* (68,[21]). The Massoretic text has: 'Insult hath broken my heart.' The Hebrew verb 'to break' has in unpointed script the same appearance as the Aramaic verb 'to hope.' The same confusion between 'break' and 'hope' has produced, 103,[11]—*Expectabunt onagri in siti sua,* instead of *Frangunt onagri sitim suam.* In 118,[120] the translators not understanding the Hebrew *samar* ('shudder') translated it as if it were an Aramaic verb meaning 'to nail'; hence the strange phrase: *Confige timore tuo carnes meas* instead of the Hebrew: 'My flesh shudders for dread of Thee.' [1]

It was said above that the Greek translators had before them a purely consonantal Hebrew text without division of words. Many defects of our Vulgate Psalter are due to an incorrect resolution of the consonantal text into separate words. Thus, for instance, in Ps. 4,[3] we have in the Vulgate:

> Filii hominum usquequo gravi corde ?
> Ut quid diligitis vanitatem et quaeritis mendacium ?

The corresponding Massoretic text means:

> How long, sons of men, shall my honour be stained ?
> Will ye still love folly and seek after deceit ?

The Massoretes read: *b^{e}ne 'ish 'ad-meh kh^{e}bhodi likh^{e}limmah* ('sons of men, how long shall my honour be disgrace ?') The Greek translators read: *b^{e}ne 'ish 'ad-meh kibh^{e}de lebh lammah* ('sons of men, why still heavy of heart ? Why,' etc.). Thus, except for the change of the *kh* in *likh^{e}limmah* into *bh*, the Greek translation presupposes the same consonantal text as the Massoretic, but has divided that text in its own way into words. Many of the most unintelligible passages in the Latin Psalter are due to similar false resolution of the Hebrew consonantal text.

Often a whole passage is obscure simply because a single Hebrew word was wrongly vocalised by the Septuagint translators. Thus, in 9,[7] *frameae in finem* is a mistake for *ruinae in finem,* because the Hebrew words 'swords' and 'ruins' have the same consonants. In Ps. 87,[11] is the difficult text:

> Numquid mortuis facies mirabilia,
> aut medici suscitabunt et confitebuntur tibi ?

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[1] See also Ps. 71,[12].

It seems to suggest the idea of raising up the dead that they may give praise to God. The Massoretic text corresponding means :

> Canst Thou work wonders for the dead ?
> Will ' the Shades ' rise again to praise Thee ?

The explanation of the difference is easy. RP'M could be read *roph^{e}'im* which means physicians, or *R^{e}pha'im*—the dwellers in Sheol, the ' Shades.' Again YḲM could be read *yaḳumu* ' rise up ' or *yaḳimu* ' raise up.' The Massoretic readings are obviously to be preferred. Again in Ps. 90,$^{3-6}$ the Hebrew *debher*, which means plague or pestilence, is treated in the Graeco-Latin Psalter as if it were *dabhar* which = ' word,' or ' thing.' Thus the *negotium* (= *dabhar*) *perambulans in tenebris* has come to take the place of the Hebrew, ' the pestilence (*debher*) which creeps in the darkness.' Again in Ps. 103,^{17} we have : *Illic passeres nidificabunt, herodii domus dux est eorum* suggesting that the ' stork's house ' is a guide for the sparrows. But the Massoretic text has :

> [The Cedars of Lebanon]
> Where the little birds build their nest.
> The stork for its home has the cypress.

The Massoretes read *b^{e}roshim* = ' cypress,' the Septuagint translators *b^{e}ro'sham*, ' at their head.' Jerome in his own translation *juxta Hebraeos* has : *milvo abies domus ejus*, which, except for the rendering of the Hebrew *ḥasid* (stork) by *milvus*, accurately represents the Hebrew.

The difficulty of the passage Ps. 57,^{10} :

> Priusquam intelligerent spinae vestrae rhamnum

is due to the reading by the Greeks of *sirim* (' thorns ') instead of the Massoretic *siroth* (' kettles '). The Massoretic text means :

> Before your kettles feel [the fire of] the thorns.

In Ps. 126,^{4},

> Sicut sagittae in manu potentis
> ita filii excussorum

the Hebrew word *n^{e}'urim* which means ' youth ' has been read as if it were *n^{e}'urim* the plural passive participle from *na'ar*, ' to shake off,' ' to cast off.' It is easy to see how the sons begotten in youth are like arrows in the strong man's hand. But there is no genuine meaning in ' the sons of the driven out.'

The obscure passage in Ps. 130,^{2} :

> Si non humiliter sentiebam
> sed exaltavi animam meam.
> Sicut ablactatus est super matre sua,
> ita retributio in anima mea

owes its obscurity mainly to the circumstance that the Greek translators read *romamti* (*exaltavi*) instead of *domamti* ('I silenced'), and *g^{e}mul* (*retributio*) instead of *gamul* (*ablactatus*). They also read *''^{a}le naphshi* instead of *'alai naphshi*. The passage really means:

> Surely my thought was lowly,
> And I kept silent my soul.
> Like a weaned child with its mother,
> Yea! like a weaned child with me was my soul!

The psalmist's soul was as silent in him as is the weaned child by its mother's side. Such a quiet soul could not be suspected of pride. The Vulgate text as it stands scarcely conveys this, or any, intelligible meaning.

An analogous misreading and misunderstanding of the Greek interpreters has produced the text Ps. 101,$^{24-25}$:

> Respondit ei in via virtutis suae,
> paucitatem dierum meorum nuncia mihi
> Ne revoces me in dimidio dierum meorum.

Jerome in his version from the Hebrew has rightly rendered this passage:

> Afflixit in via fortitudinem meam
> abbreviavit dies meos;
> Dicam; ne rapias me in medio dierum meorum.

The Greek translators took *'innah* ('humbled,' 'broke') as *'anah* ('answered'). *Kiṣṣar yamai 'omar* 'He hath shortened my days; I will say,' the Greeks read as *ḳoṣer yamai 'emor*, 'Tell Thou the shortness of my days.'

In Ps. 89,^{12} the unintelligible phrase:

> Dinumerare dexteram tuam sic notam fac
> et eruditos corde in sapientia

is due to false division of the unpointed Hebrew text. The Massoretic text (slightly emended) means:

> To reckon our years do Thou teach us,
> That so in our heart we may set wisdom.

Yamenu (our days) of the Massoretic text was read with the first letter of the next word (*ken*) as *y^{e}minka* ('thy right hand'). *Nabhi'* ('that we may bring') was perhaps read as *n^{e}bhone* (*eruditi*, *nun* taking the place of *'aleph*).[1]

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[1] The Septuagint translators had here before them, apparently, the consonantal text,

LMNTYMNKKNHD'WNBNLBBḤKMH

which they read, *limnoth y^{e}minka ken hoda' un^{e}bhone lebh b^{e}ḥokhmah.*

In Ps. 76,[11]; *Et dixi nunc coepi; haec mutatio dexterae Excelsi,* the Greek translators read the word *ḥallothi* ('my wound') as if it were a part of the verb *ḥalal* which in some of its forms means 'begin.' The true sense of the passage is:

> Then I said: This indeed is my trouble
> That the right hand of the Most High hath changed.

The *Psalterium juxta Hebraeos* gives the sense fairly well: *Imbecillitas mea est haec, commutatio dexterae Excelsi.* The psalmist's chief grief is that God's attitude of kindness towards him has changed.

Another familiar type of misunderstanding which has been inherited by the Gallican Psalter from the Septuagint is the frequent failure to recognise proper names as such. Thus, for instance, Meribah becomes *irritatio* in 94,[9]; Siryon is transformed into *dilectus* in 28,[6] (but see commentary on this verse); the vale of Sukkoth in 59,[8] is read as *Convallis tabernaculorum*: the 'mountain of Bashan' in 67,[16] becomes *mons pinguis*; in 67,[15] Shaddai (an old name of God) becomes *caelestis*: Moshekh of 119,[5] is rendered *prolongatus* (because *mashakh* means 'to draw out'); 'In Shalem,' Ps. 75,[3] (where the parallelism with 'Sion' shows that Jerusalem is meant) is rendered '*in pace.*'

The converse error of taking a Hebrew adjective as a proper name is also found in the Vulgate Psalter—for instance, in Ps. 73,[15] *Siccasti fluvios Ethan* where Ethan is an adjective meaning 'ever-flowing' (*i.e.* not ceasing to flow in summer, like many of the 'winter flowing' wadys; Jerome renders, *flumina fortia*); again, in the same psalm, verse 14, *Dedisti eum escam populis Aethiopum, Aethiopum* has taken the place of the Hebrew 'desert-dwellers' (*cf.* Ps. 71,[9]).

The examples of obscurities and defects in the Vulgate Psalter due to fidelity in reproducing the peculiarities of the Septuagint might be multiplied indefinitely. It must not be assumed, however, from the above list that the Hebrew text supposed by the Graeco-Latin Psalter is always inferior to the Massoretic text. Often the latter must be emended on the basis of the former. Yet it will be found, as a rule, that the differences between the Graeco-Latin and the Massoretic Psalters are due mainly to different methods of reading the primitive consonantal text—to different traditions, that is, concerning the breaking up of the consonantal text into groups forming individual words, and the insertion of vowels into those words. Even in the case of an apparently great difference between the Psalters such as in Ps. 21,[17] where the Latin has, *Foderunt manus meas et pedes meos* and the Massoretic text, 'Like a lion, my hands and my feet' (connecting with the preceding, 'A band of evil-doers encircles me'), the difference in the consonantal Hebrew implied in the two readings is altogether in a single letter. The Latin reading supposes a *vau* where the Massoretic reads a *yod* as the fourth consonant of

the phrase. *Ka'ru* =foderunt ; *k$^{a'a}$ri* means 'like a lion.' The Latin gives clearly the better text, but there is no ground for suspecting the Massoretes of having here intentionally falsified the text. *Vau* and *Yod* were frequently confused in the editing of the Hebrew Bible. Moreover, the Massoretes here actually indicated in the margin the reading *ka'ru*.

A very extraordinary case of difference between the Vulgate Psalter and the Hebrew is the insertion in the Vulgate text of Ps. 13 the passage,

> Sepulchrum patens est guttur eorum :
> linguis suis dolose agebant,
> venenum aspidum sub labiis eorum ;
> Quorum os maledictione et amaritudine plenum est.
> veloces pedes eorum ad effundendum sanguinem.
> Contritio et felicitas in viis eorum,
> et viam pacis non cognoverunt :
> non est timor Dei ante oculos eorum.

This passage as it stands has nothing corresponding to it in the Hebrew text. But it occurs exactly in the form here given in St Paul's Epistle to the Romans 3,^{13ff}. Hence it has been conjectured that the passage (which is largely composed of psalm-texts) has been transferred to the Psalter from the Epistle to the Romans.[1] The New Testament has also, in the view of some scholars, influenced the text of the Greek Psalter in Ps. 39,^{7}. Here the Vulgate has *Aures perfecisti mihi*, the Massoretic text, 'Ears thou hast dug for me,' and the Septuagint, 'A body thou hast fashioned for me.' The reading 'body'[2] has possibly crept into the Septuagint from the Epistle to the Hebrews, 10,^{5}. The difference between the Vulgate *perfecisit* and the Hebrew 'thou hast dug' is due apparently to the fact that where the Massoretes read *karitha* ('thou hast dug') the Greek translator's read *konanta* ('Thou hast fashioned').

Besides the peculiarities of the Vulgate Psalter which are due to

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[1] The insertion is found also in the Vatican Codex of the Septuagint.

[2] This is, however, only a conjecture. It is possible that the author of Hebrews may have read σῶμα in his Greek Psalter. It is possible, too, that σῶμα arose originally through the mistake of a copyist who joined the σ of the preceding word by mistake with ὠτία and then read ΣΩΤΙΑ as ΣΩΜΑ. In the *Psalterium Romanum* we have *corpus*, and the change to *aures* in the Vulgate would naturally be due to Jerome's study of Origen's Hexapla. If the MS. of the Septuagint, on the basis of which Jerome made his first revision (the Roman Psalter) contained σῶμα, and the Hexaplaric Septuagint ὠτια, the problem of the text can be solved without the hypothesis of a borrowing from Hebrews. The presence of σῶμα in the MS. which underlay the *Psalterium Romanum* could be explained, as has just been said, by the theory of a copyist's error in reading twice the final *s* of the word preceding ὠτία and then regarding σωτια as σῶμα. The author of Hebrews may have used a Greek MS. like that which was the basis of Jerome's first revision. The versions of Aquila, Symmachus and Theodotion—all read ὠτία here.

slavish dependence on the methods of the Septuagint translators, there are others which are due to the borrowing in the Vulgate of forms of the language of the Septuagint. These might be called 'Graecisms' in the strict sense of the word. The following are some of the commonest 'Graecisms' in the Latin Psalter:

1. Slavish reproduction of Greek words and phrases: *nisi quia* for ἐι μὴ ὅτι, 123,[1]; *Ut quid* for ἵνα τί, 4,[3]; *Nequando* for μή ποτε, 7,[3]; *Ex hoc nunc* for ἐκ τοῦ νῦν, 112,[2] (*hic* used as article); *Supersperare* for ἐπελπίζειν, 118,[43]; *Exerceri* for μελετᾶν, 118,[15]; *In idipsum* for ἐπὶ το αὐτό, 40,[8].

2. The use of two Latin words to render a compound Greek word: *haereditate possideamus* = κληρονομήσωμεν, 82,[13]; *Legem ponere* = νομοθέτειν (='teach'), 118,[33]. Similarly, *simul trahere* ('snatch away,' 27,[3]; *bene patientes* ('flourishing'), 91,[15].

3. The use of grammatical constructions unfamiliar in Latin, but common in Greek: (*a*) Attraction, as in *Comprehenduntur in consiliis quibus cogitant*, 9,[23]; (*b*) Construction of comparative with genitive, *Eripiens inopem de manu fortiorum ejus*, 34,[10]; (*c*) Construction of *dominari* with genitive, 21,[29]; (*d*) Use of accusative absolute: *Delictum oris eorum*, 'because of the sin of their mouth,' 58,[13]; (*e*) The Hebrew use of the construct infinitive which the Greek could reproduce has resulted in such constructions as: *In conveniendo populos in unum*, 'When the peoples gathered together,' 101,[23]; *In deficiendo ex me spiritum meum*, 'When my spirit languishes,' 141,[4]. A similar, but still less justifiable construction is, *In convertendo Dominus captivitatem Sion*, Ps. 125,[1].

4. Many Greek words appear in the Vulgate Psalter—such as, *abyssus, bruchus* (locust), *camus* (bridle), *calamus, cathedra, cete, christus, cilicium, cinifes, cithara, clerus* (lot, share), *clibanus* (oven), *cophinus* (basket), *crystallus* (ice), *cœnomyia* (dog-fly), *diplois* (mantle), *eremus, euge, herodius* (stork), *neomenia, nycticorax* (owl), *rhamnus* (thorn-bush), *statera, tympanistria*, etc., etc.

(ii) *Semitisms of the Vulgate Psalter*

1. The feminine is used for the neuter. So in Ps. 26,[4], *Unam petii a Domino hanc requiram*; Ps. 118,[56], *Haec facta est mihi*; 108,[27], *Manus tua haec* (*fecit*) *et tu Domine fecisti eam.*

2. The comparative is expressed by the prepositions *a* and *ex* with the ablative (corresponding to use of Hebrew preposition *min*). Ps. 138,[6], *Mirabilis facta est scientia tua ex me*; Ps. 92,[3,4], *Elevaverunt flumina fluctus suos a vocibus aquarum multarum.*

The preposition *super* is sometimes used in the same way: *Super senes intellexi*, 118,[100].

3. Verbs like *addere, adjicere, apponere, converti*, are used with

other verbs to express the idea of the repetition of the action signified by the verbs with which they are combined. See Ps. 84,[7]: *Deus tu conversus vivificabis nos*; 77,[17], *Apposuerunt adhuc peccare ei,*; 40,[9], *Numquid qui dormit non adjiciet ut resurgat?* Analogous constructions are: *Abundavit ut averteret*, 77,[38]; *Magnificavit facere*, 125,[3]; *Cito fecerunt, obliti sunt*, 105,[13] =*cito obliti sunt.*

4. Constructions like: *Civitas cujus participatio ejus in idipsum*, Ps. 121,[3]; *Beata gens cujus est Dominus Deus ejus*, 32,[12]; *Aaron, quem elegit ipsum*, 104,[26], in which a demonstrative pronoun is used redundantly with a relative.

5. In oaths *si* is used in the sense of 'surely not,' and *si non* in the sense of 'surely.' So in 94,[11], *Si introibunt in requiem meam*; 88,[36], *Semel juravi in sancto meo, si David mentiar.* Cf. 131,[3,4]; 130,[2], *Si non humiliter sentiebam.* The negative form of affirmative oaths and the affirmative form of negative oaths, is apparently due to the fact that some sort of imprecation is to be understood as introducing the oath: "May so and so happen to me if"; "May so and so happen to me if . . . . not."

6. Expressions of wish in the form, *Quis dabit ex Sion salutare Israel* (Oh, that the rescue of Israel might be given from Sion!) 13,[7]; *Quis dabit mihi pennas?* 54,[7].

7. Abstract nouns in the genitive are used as adjectives. So, *virga directionis*, 44,[7] =just sceptre; *mons sanctificationis*, 77,[54] = holy mount; *sacrificium justitiae*, 4,[6], 'a due sacrifice'; *aqua refectionis*, 22,[2], 'refreshing water'; *funiculus distributionis*, 77,[54], 'measuring line'; *Deus justitiae meae*, 4,[2], 'my just God.'

8. Reduplications such as, *In corde et corde* (with double heart, 11,[3]): *Homo et homo* 'very many,' 86,[5]; *in saecula saeculorum* (for all ages). Similarly, phrases like *coelum coeli* ('highest heavens,' 67,[34]). This is the same kind of construction as *Sanctum sanctorum, vanitas vanitatum, canticum canticorum.*

9. The preposition *in* (=Hebrew *b*^{e}) used with ablative to express instrumentality: *Qui non egit dolum in lingua sua*, 14,[3]; *Ecce loquentur in ore suo*, 58,[8]. A somewhat similar use is shown in phrases like *Vox Domini in virtute* (=*with* power, 28,[4]). The construction *videre in aliquo* is used to express the idea of seeing gladly the misfortunes of others, and *audire in aliquo* means to hear with joy of another's failure, 91,[12].

10. Such phrases as *a facie, ante faciem, in conspectu, in ore, de manu*, instead of simple prepositions; constructions like *adhaesit anima post te*, 62,[9]; *Esto mihi in Deum*, 30,[3]; *constitues me in caput, gentium* 17,[44].

11. Such forms of expression as, *avertere faciem, exaltare cornu, deprecari vultum* ('pay homage,' 44,[13]); *videre in bonitate* (=*frui bono*, 105,[5]); *omnibus eis nomina vocat*, 146,[4]. Pregnant phrases like, *Exaudivit me in latitudine*, 117,[5].

11. Several Hebrew words are simply transliterated in the Psalter —Alleluja, Cherub, Jubilum, Sabbatum.

(iii) *Peculiarities of the Vulgar Latin of the Psalter*

(1) Compound verbs are used frequently where classical Latin would use simple verbs: *abire*, 1,[1], for *ire*; *distillare*, 67,[9], for *stillare*; *retribuere*, 118,[17], for *tribuere*; *proponere*, 136,[6], for *ponere*.

(2) Transitive verbs are used intransitively, and *vice versa*: *convertere* for *retroire*, 9,[4]; *elongare* for *procul discedere*, 54,[8]; *emigrare* for *expellere*, 51,[7]. *Cognoscere* and *derelinquere* are also used intransitively. *Complacere* is transitive 34,[14] and also *exsultare*, 50,[15].

(3) Deponents are used as passives: *consolari* (permit oneself to be comforted, 76,[3]); *deprecari* =*placari*, 134,[14].

(4) Passives are used like the Greek middle: *Laudatur* (=*gloriatur*), 9,[24]; *cf.* Ps. 33,[3], *In Domino laudabitur anima mea.*

(5) Objects of verbs are often omitted—*avertere* (*faciem*), *intendere* (*animam*), *dirigere* (*viam*), etc.

(6) Preposition *in* is used with ablative instead of accusative: *Insurgentes in nobis*, 43,[6]; *Sicut oculi servorum in manibus dominorum*, 122,[2]; *Scribantur haec in generatione altera*, 101,[19]; *Humiliavit in terra vitam meam*, 142,[3], etc., etc.

New prepositional forms are used: *de post*, 77,[70], *de longe*, *desuper*, *desursum.*

(7) Adverbs are used in unfamiliar meanings: *contra* instead of *coram*, 50,[5]; *nimis* instead of *valde*, 111,[1]; *ab intus* instead of *intrinsecus*, 44,[14]; *paulo minus* instead of *propemodum*, 93,[17].

Adverbial phrases are also used strangely. So, *sine causa* for *frustra* or *inutiliter*, 72,[13].

Unfamiliar adverbs are often used, such as *fiducialiter*, *singulariter*, *supervacue*, *velociter*, *voluntarie.*

(8) Unusual meanings of nouns and adjectives: *adeps*, unresponsive heart, 16,[11]; *assumptio*, protection, 88,[19]; *adinventio*, work, deed, 76,[13], etc.; *confessio*, praise; *correctio*, support, 96,[2]; *cantabilis*, praiseworthy, 118,[54]; *commutatio*, successor, 88,[52]; *creditus*, loyal, 77,[8]; *directio*, uprightness, 118,[7]; *emundatio*, glory, 88,[45]; *framea*, sword, 21,[21]; *foetosus*, fruitful, 143,[13]; *gutta*, sweet scented oil, 44,[8]; *incola*, stranger, 118,[19]; *incolatus*, exile, 119,[5]; *ignitum*, tried by fire, 118,[140]; *imperium*, strength, 85,[16]; *linguosus*, slanderer, 139,[12]; *maturitas*, early morning, 118,[147]; *oratio*, prayer, (*passim*); *peccatum*, offering for sin, 39,[7]; *principatus*, sum, 138,[17]; *potentatus*, 'at most,' 89,[10]; *patriae*, tribes, 95,[6]; *reverentia*, shame, 68,[20]; *sanctificatio*, shrine, 95,[6].

(9) Many unfamiliar words are used: *sagittare*, shoot with arrows, 10,[3]; *obviare*, meet, 84,[11], etc.

(10) Unusual forms. Plurals of words which are used, as a rule, only in singular are common: *aequitates, iniquitates, interitiones, misericordiae, sanguines, veritates.*

Unusual verbal forms occur, such as: *frenduerunt*, 34,[16]; *odire odivit*, 25,[5]; 35,[5]; 100,[3]; *odientes*, 17,[40]; *metibor*, 59,[8]; *partibor*, 59,[8].

Other features of the language of the Vulgate Psalter which belong to it in common with Vulgar Latin generally, such as its tendency to set up new word-formations with sonorous endings, to form new verbs from nouns and adjectives, to employ new compounds as nouns, adjectives and verbs, etc., etc., do not require to be specially considered here.

From all that has been said about the text of the Vulgate Psalter, it is obvious that that Psalter is not an ideal translation. Jerome's direct translation of the Psalter from the Hebrew is a much closer approach to the original sense of the psalms; yet it was not accepted by the Church as an official text in St. Jerome's day, nor at any subsequent period. We still recite the Psalter according to the text of the *Psalterium Gallicanum.* There is, no doubt, often a wonderful strength and beauty in the Vulgate rendering of the Psalms, and a new rendering of the Psalter in Latin based on all the work of modern scholarship would probably be as unpopular now as was Jerome's *Psalterium juxta Hebraeos* at the end of the fourth century. The revision of the Vulgate inaugurated by Pope Pius X in 1907 and entrusted to the care of the Benedictine Order does not, apparently, aim at replacing the text of any book of the Vulgate by a text that might be *per se* more reliable, but only at re-establishing the genuine text of St. Jerome's Vulgate. As long as the Gallican Psalter with all its obscurity and difficulty has to be read in the Breviary it will be practically impossible for those who are bound to recite the Divine Office to grasp the meaning of the Psalms without a preliminary study of the history and exegesis of the Vulgate Text.[1]

V.—The Poetical Form of the Psalms[2]

Apart from their beauty of language and the intensity of feeling which they express, the Vulgate Psalms convey little suggestion of poetry. Neither the Greek translators nor their Latin successors

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[1] The Latin text which is printed in the Commentary is the text of the Breviary Psalter. The superscriptions, which are wanting in the Psalter of the Breviary, have been added from Hetzenauer's edition of the Vulgate. The numbering of the verses is the same as that in Hetzenauer, but the punctuation of the Breviary Psalter has been left unchanged.

[2] The problems of Hebrew poetry may be studied very agreeably in the following: Buchanan Gray, "The Forms of Hebrew Poetry"; G. A. Smith,

made any serious attempt to give a poetic rendering of the Hebrew originals. Yet, as it were, in spite of the translators, something of the external poetical form of the Hebrew psalms has passed over into the Greek and Latin translations. Hence, even in a work like the present, in which the Hebrew text is used merely as a means for explaining the Vulgate, it will not be out of place to discuss very briefly the poetical structure of the Hebrew psalms.

Hebrew poetry differs considerably in structure from most forms of European poetry. It shows very rarely any tendency to rhyme or vowel assonance. Its metre is so difficult to understand that some scholars refuse to believe that it possesses any definite form of metre. Further, it is dominated by what is known as the 'parallelism of members.' As this third peculiarity of Hebrew poetry survives in the Greek and Vulgate prose translations of the Psalter, we shall consider it first.

The most casual reader of the Vulgate Psalter will notice how frequently the same thought is repeated in a single verse, as, for instance:

> Noli aemulari in malignantibus,
> neque zelaveris facientes iniquitatem.
> Quoniam tanquam foenum velociter arescent,
> et quemadmodum olera herbarum cito decident—(36,[1,2])

Here the same prohibition is twice repeated in the first verse, and the same reason for it is twice stated in the second. This kind of double statement of a thought within a verse, this balancing against the first half of a verse an echo, as it were, of itself, is a strikingly obvious feature of the psalms. Sometimes the thought is not balanced against an echo of itself, but against its opposite—the second half of the line reversing, like the back swing of a pendulum, the thought-movement of the first, as in Ps. 1,[6]:

> Quoniam novit Dominus viam justorum
> et iter impiorum peribit.

Sometimes the thought conveyed in the first part of a verse is expanded or explained by the remaining part or parts of the verse. Note, for example, the development of the thought in Ps. 1,[1]:

> Beatus vir qui non abiit in consilio impiorum
> et in via peccatorum non stetit,
> et in cathedra pestilentium non sedit.

"The Early Poetry of Israel"; E. G. King, "Early Religious Poetry of the Hebrews"; W. H. Cobb, "A Criticism of Systems of Hebrew Metre." The Psalter has been closely studied on its metrical side by the Catholic scholar Prof. Nivard Schlögl of Vienna. The basis of his metrical theory is fully laid down in his essay, *Die echte biblisch-hebräische Metrik* (Freiburg, 1912); his system is applied in his two valuable commentaries, *Die Psalmen, hebräisch und deutsch* (Vienna, 1911), and *Die Psalmen* in his edition of the Old Testament (Vienna and Leipzig, 1915).

Note again Ps. 40,[2], where the second part of the verse gives a reason for the first :

Beatus qui intelligit super egenum et pauperem
in die mala liberabit eum Dominus.

Sometimes the second part of the verse is an inference from the first, as in Ps. 84,[7] :

Deus tu conversus vivificabis nos
et plebs tua laetabitur in te.

In so-called parallelism, then, the thought of the first part of a verse is either echoed, or reversed, or expanded in the second, and these three kinds of parallelism are known as synonymous, antithetic and synthetic. There are other forms of parallelism of a more complicated kind which need not be here considered. The three kinds just mentioned are very familiar in the Psalter. As in our rhyming poetry the rhyme ends or stops the line, so the parallelism acts as a line-determinant in Hebrew poetry, and thus produces a portion of that balance or symmetry which is necessary to poetry as distinguished from prose. The origin of parallelism is variously explained, but we are concerned here with its function, and not with theories as to its origin. In the study of the Psalms parallelism is of the first importance, for we can often determine the meaning of an obscure line by reading it in the light of its less obscure parallel. Thus, for example, in Ps. 75,[3] :

Et factus est in pace locus ejus
et habitatio ejus in Sion.

the second half of the verse shows that *in pace* ought to be read 'in *Shalem*' (*i.e.* Jerusalem ; the Hebrew *Shalom*, 'peace,' and *Shalem*, 'Jerusalem' would be indistinguishable in a consonantal text). So again in Ps. 67,[23] :

Dixit Dominus : Ex Basan convertam
convertam in profundum maris,

it is clear from the parallelism that the second part of the verse ought to be *convertam ex profundo maris*.

The careful reader of the Psalms will note how the lines are balanced against each other and explain each other, and thus he will be able, as a rule, to attach likely meanings to the most obscure verses.

Parallelism is not confined to Hebrew poetry : it is very familiar in the poetry of ancient Egypt and Babylon also, and it is present more or less in the simpler folk-poetry of the European peoples. Rhyme is a balancing of similar sounds : parallelism is a balancing of thoughts. Just as the rhyming words mark the end of the line in European poetry, so the line in Hebrew is determined, in a sense, by the thought which it conveys. But, as with rhyme there goes a certain

measurement of lines in Western poetry, so in Hebrew poetry the balanced lines may not vary greatly from each other in length. In connection with the measurement of these lines a great number of theories have been put forward which it would be profitless to enumerate here. It is now widely admitted that the metrical balance of the connected lines in a verse is not due to any equality or other mathematical relation in the number of syllables in the balanced lines. Hebrew metre is not primarily dependent on number of feet or on the quantity of syllables ; it is dependent rather on the number of stresses or accent-beats, and connected lines are definitely related to each other by the number of their stressed syllables. Yet there is not certainty in every case as to the number of stresses in a line of Hebrew poetry, and in the same poem there may be great varieties of metre (*i.e.* in the number of stresses in the groups of balanced lines). The English translation of the Psalter in this work is intended to show roughly, by the way in which it is printed, the connection of lines in parallelism ; but as a translation of the Vulgate it could not, of course, pretend to suggest the rhythm of the Hebrew original. In the translation it will be noticed that, as a rule, the psalms are broken up into groups of verses. These groups are not always stanzas of equal length in the same poem. When they are examined it will be seen that in each such strophe, or group of connected verses, a more or less complete thought is expressed. Just as lines are related to each other within a verse by parallelism, so the strophes are often related to each other within a psalm by something resembling parallelism. For the most part it is possible to identify strophes only by the thought-connection which holds them together. But sometimes we have external indications of the presence and structure of such strophes. Such, for instance, are the refrains which occur in Ps. 41, 42, 45, 56, 58, 61, 66, 79, 98. Another indication is the obscure word *Selah* (but sometimes it is obviously out of place). In the alphabetical psalms a new strophe is sometimes indicated by each succeeding letter of the alphabet. The best example of the alphabet indication of strophes is Ps. 118 in which strophes of eight verses each are held together by the identity of their initial consonants. In Ps. 9 and 36 there are two verses to each letter. In Ps. 24, 33, 144 each single verse, and in Ps. 110 and 111 each separate half verse (*i.e.* line) begins with a different letter. In the cases of these psalms there is, of course, no question of strophic structure. There are other external or formal criterias of strophes which are too technical to be discussed in an introduction like the present. It is enough to have indicated here that there are often two separate kinds of unity within the single psalm—the verse consisting of two lines which echo or balance each other, and the strophe consisting of groups of verses held together by similarity of thought, or by obvious external structure. Just as the parallelism of lines is often useful in explaining or reconstructing

obscure lines, so the recognition of strophes often explains such apparent irregularities or inconsistencies as the appearance within a single psalm of different or contrasted points of view. One often meets in a psalm a sudden change of theme, or an unexpected transition from third to first person, or an apparently unmotived change of mood on the part of the psalmist. The strophic structure of the psalms which introduces inevitably a quasi-dramatic element will often be found to explain these peculiarities.

The poetical form of the psalms is so wide a subject that it can be only thus briefly referred to in this Introduction. A few illustrations showing approximately the rhythmic and strophic structure of the Hebrew originals will serve to make the foregoing remarks more intelligible.

Ps. 136—The Song of the Exiles

By the waters of Babel
  We sat and did weep,
    For our thoughts were on Sion.
On the willows that stood there
    We hung up our harps.

There did our captors
  Ask of us songs,
    Our jailers a mirth-song!
'Sing us a song,
    A song of Sion!'

How shall we sing
  A song of Yahweh
    On the soil of the stranger?

If I forget thee, O Jerusalem,
  Then wither my right hand;
Cleave my tongue to my palate
  If I remember thee not,
If I make thee not, Jerusalem,
  Chief source of my joy!

O Yahweh, remember
  The children of Edom,
    Jerusalem's day,
When they cried out: 'Destroy ye! Destroy,
    To her deepest foundations.'

Thou ravager Babel!
  Happy he who shall pay thee,
    Shall pay back what thou gavest us.
Happy he who shall seize and shall shatter
    Thy babes 'gainst the rock!

The poem passes, strophe by strophe, from the picture of the exiles' gloom to the cynical demands of their captors, and then to the reply—first of the exiles generally, and then of the psalmist himself. Then, as if in contrast with the song of Sion so mockingly asked for, the concluding strophes forecast the doom of Sion's destroyers.

The beautiful ode on the blessings of home, Ps. 127, illustrates well the quasi-dramatic character which strophic structure gives to the psalms.

Happy he who feareth Yahweh,
  Who guideth his life by His words.
The fruit of thy toil thou dost eat.
  Good luck! Every blessing be thine!

Like a fruitful vine is thy wife,
  Hid away in thy house.
Thy sons are like shoots of the olive,
  When they sit round thy board.

Even thus shall be blessèd the man
  Who feareth Yahweh.
May Yahweh thee bless from Sion,
. . . . . [1]

Mayest thou see Jerusalem happy
  All the days of thy life?
Mayest thou look on the sons of thy sons,
  In Israel peace!

In Ps. 22—the psalm of the Good Shepherd—there is a very striking contrast of strophes by which the different aspects of God's loving care are set forth.

Yahweh is my Shepherd, I lack naught.
  On pastures green He doth feed me.
By waters of rest He doth lead me:
  He refresheth my soul.
He guideth me ever on right ways
  Because of His name.
And whenever I pass
  Through the gloom of the valley,
    No ill do I fear,
For Thou goest before me;
  Thy staff Thou dost lean on—
    Therein is my comfort.

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[1] A line is missing here.

Thou spreadest before me a table
  In the sight of my foes.
With oil Thou anointest my head ;
  Well filled is my cup.
So may goodness and favour pursue me ;
  All the days of my life !
I will dwell in the House of Yahweh
Through the length of the days.

As the poetry of the Ancient East—the poetry of the Sumerians, Babylonians and Egyptians—has come to be more and more studied in recent times, it has been gradually realised that Hebrew poetry in its metrical technique or external form is closely akin to the poetry of Israel's ancient neighbours. And it has been found also that its kinship with the poetry of the rest of the ancient Near East extends beyond metrical form, and appears, to some extent, in similarity of theme or subject-matter. Just as the Hebrew Psalter is a collection of exclusively religious poems, so the poetry of Babylon and Egypt is mainly religious. But most scholars—including even those who would link up most closely the Psalter with heathen religious poetry of the Ancient East, insist on the wonderful superiority of the Psalms over all contemporary or earlier religious poetry in its moral and theological outlook. Thus the literary connection of the Psalter with ancient poetry serves only to bring into clearer prominence the divinity of the religion which underlies it. It is only in the Psalter of Israel that the supernatural in the fullest sense is recognised as a factor in human affairs (*cf.* Ps. 39, 49, 50). There are many so-called penitential psalms in Babylonian literature,[1] but these are very often nothing more than fragments of magical or quasi-magical literature, and do not show any of that consciousness of guilt on the part of Babylonian worshippers which the Hebrew psalmist reveals. It is only in the Psalter that we find expressed the sure and confident hope of the coming of a kingdom of God in which all peoples will find a place—a kingdom in which love and truth, salvation and peace shall reign (*cf.* Ps. 84,[11] ; 71 ; 92–98, etc., etc.).

It is interesting for those of us who are bound to the daily recitation of the Psalter to realise that we are using formulae of prayer and praise which voiced the thoughts and longings of ancient Israel. The Hymnal of the second Temple has become our Hymnal also,

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[1] *Cf.* Jastrow, *Die Religion Babyloniens und Assyriens*, Giessen, 1905–1911. Zimmern, *Babylonische Busspsalmen*, Leipzig, 1885 ; *Babylonische Hymnen und Gebete in Auswahl*, Leipzig, 1905 ; Edelkoort, *Het Zondebesef in de Babylonische Boetepsalmen*. Utrecht, 1918. The psalm-commentaries of Kittel (Leipzig, 1914), Staerk (*Lyrik des a. Test.* Göttingen, 1920) and Gunkel (*Ausgewählte Psalmen*. Göttingen, 1917) make extensive use of Babylonian parallels in explaining the Psalter but their work is somewhat one-sided and needs to be used with caution.

and we pray to God and praise Him with words which were devised for worship by men of Israel who lived centuries before Plato and Aristotle were born. The Hymnal of Israel is as much superior to the religious poetry of Babylon and Egypt as Christianity is to Paganism.

VI.—The Purpose of the Psalter

The Psalter is not a mere anthology of Hebrew poetry collected for literary purposes. Neither is it a collection of poems meant to illustrate the history of Israel. It is primarily a collection of sacred songs meant to be used in the Liturgy. Several of the psalms are assigned by their superscriptions to definite liturgical purposes. Thus the following are set apart to be sung during the offering of the daily morning holocaust (the so-called *Tamid*) on the different days of the week: On Sunday, Ps. 23; Monday, Ps. 47; Tuesday, Ps. 81; Wednesday, Ps. 93 (and also 100); Thursday, Ps. 80; Friday, Ps. 92; Sabbath, Ps. 91 (also 37).

On the festivals other sacrifices were offered in addition to the *Tamid*, and certain psalms were also set apart to be sung during the offering of those additional sacrifices. Thus to the days of the Feast of Tabernacles, from the 2nd to the 8th were assigned: Ps. 28; 49,[16ff]; 93,[16ff]; 93,[7ff]; 80,[7ff]; 81,[5ff]; 64 (according to Septuagint 28). To the Feast of the New Year, Ps. 80 was assigned for the morning and Ps. 28 the afternoon.

During the slaying of the Paschal Lamb the psalms of the Hallel (112–117) were sung. Portions of the Hallel (especially Ps. 117) were also prescribed to be sung during the Feast of Tabernacles. All these special prescriptions in regard to the use of psalms were made in view of the liturgy of the Temple. We know, however, that psalms were also largely used in the worship of the Synagogue. Our information on this matter is, however, meagre. It is known that in the Synagogue Ps. 7 was chanted on the Feast of Purim, Ps. 28 at Pentecost, Ps. 29 on the Feast of Dedication, Ps. 83 or 104 at Pasch, Ps. 136 on the anniversary of the destruction of the Temple. The Hallel, 112–117, was chanted at the three great festivals: Pasch, Pentecost and Tabernacles. Apparently the psalms were not as a rule chanted or recited unbrokenly in the Synagogue services; as each verse of a psalm was recited or chanted, the people answered with an expression of praise to God—as we can see in Ps. 135.

We have in the Old Testament itself some examples of the use of the psalms in the Temple liturgy. In I Par. 16,[8ff], we see how the Levites chanted Ps. 104,[15] and 95,[1-13], ending with a proclamation of God's praise (105,[1]) and an exhortation to the people to ask God's help and to give Him praise (Ps. 105,[47,48]). The people answer 'Amen' and join in praising the Lord. In many cases—particularly

in the use of those psalms which begin with *hallelu-yah*—the psalms were sung by a chanter while a choir or the people burst out into a cry of God's praise after each verse (as in Ps. 135 ; *cf.* II. Paral. 7 ; Esdras 3, [10,11]).

It may be assumed that the psalms were used also in the devotions of families and individuals. We know that the Hallel was sung at the Paschal Supper—half of it being sung before the Supper and the other half after it (*cf.* Matt. 26,[30]). Individuals will have used the psalms just as we do in their prayers, and to express their religious emotions, for even though the Psalter as a whole may owe its origin to liturgical needs, yet the individual psalms of which it is composed present some of the most perfect types of prayer conceivable—perfect not merely for the community, but for the individual.

It is interesting to note how very frequently Our Lord refers to the psalms (*cf.* John 10,[34-36] ; Matt. 21,[41-46] ; John 15,[25]). As He hung on the Cross He recited Ps. 21, and His last word on the Cross was a passage from the psalms (Ps. 30,[6]). The Apostles imitated Our Lord in the constant use of the psalms in their preaching. The Christian Church in taking the psalms as her great model of praise and prayer has followed in the footsteps of her Founder. In the Christian Church, as in the Jewish Temple, the Psalter is the chief source of liturgical prayer.

VII.—The Superscriptions of the Psalms

Most of the psalms bear superscriptions or titles which give information of a varied kind about the origin and use of the psalms. In the Graeco-Latin Psalter only two psalms—the first and second—have no title ; in the Massoretic Psalter there are thirty-nine without title. The titles vary greatly in length and character. They give, as a rule, some or all of the following details :

(*a*) Name of author or of the person or persons to whom the psalm peculiarly belonged.
(*b*) Occasion of the psalm.
(*c*) Class of poem to which the psalm could be assigned.
(*d*) Notes on musical or other technical features connected with the chanting of the psalm.
(*e*) Liturgical directions.

It is very seldom that a psalm-title gives information on all these points,[1] and it is to be noted that there is not complete agreement in the text of the titles even between the Septuagint and the Vulgate Psalters. The psalm-titles are omitted in the Breviary Psalter.

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[1] *Cf.* Ps. 59, 58, 56, 55, etc., etc.,

They are, however, so important for the history of the Psalter that they must be considered at least briefly here.

(a) *Names of author or of the person or persons to whom the psalm peculiarly belonged*

In the titles of seventy-three Massoretic psalms occurs the expression *l^{e}Dawid*. This has been rendered in the Septuagint by τῷ Δαύιδ, and in the Vulgate by *David* (apparently a genitive) or *ipsi David*. In the Vulgate eighty-five psalms are thus associated with the name of David. The Vulgate similarly associates twelve psalms with the name of Asaph, eleven with the Korachites (*filii Core*), one with Moses (89), one (or, perhaps, two) with Solomon (126 and 71), one with Ethan (88), one with Heman (87). The name of Yeduthun (or Yedithun) occurs in the titles of Ps. 38, 61 and 76. Ps. 136 is associated in the Vulgate and some MSS. of the Septuagint with the names of Jeremias and David. In the Septuagint Ps. 145–148 are connected with the names of the prophets Aggaeus and Zachary (the Vulgate connects with these names only Ps. 145). Ps. 64 is called in the Vulgate title a 'Psalm of David' and a 'Song of Jeremias and Ezechiel'); so similarly, Ps. 70 is assigned both to David and the 'sons of Jonadab.' In the Massoretic Psalter fifty-two psalms, and in the Graeco-Latin Psalter forty psalms are not connected in this way with the name of any individual as a possible author.

It has been long a hotly disputed question whether the preposition *l^{e}* in the titles of the psalms ever really indicates authorship. It has also been much debated whether, granting that *l^{e}* does indicate authorship, titles which contain such statement of authorship can be accepted as reliable.

The Hebrew preposition *l^{e}* used as in the titles of the psalms with the name of an individual, does not *per se* indicate authorship. It is capable of a much wider interpretation, such as 'belonging to,' or 'concerning,' so that *l^{e}Dawid* could in itself, as far as grammar goes, mean 'belonging to David' or 'concerning David'; it could even mean, prefixed to a poem, 'Davidic.' In Ps. 71 the Greek translators actually took *liSh^{e}lomoh* not as 'by Solomon,' but 'concerning Solomon.' Why not then, it has been asked, take *l^{e}Dawid* as meaning 'concerning David' or 'Davidic' (as in Ps. 136), or 'belonging to David'? The expression, which is so frequent in the titles, *lam^{e}naṣeaḥ* does not mean 'by the choir-leader,' but 'for the choir-leader,' or 'belonging to the choir-leader.' On this analogy *l^{e}Dawid* ought to mean, if that meaning is possible, 'belonging to David.' Thus it is argued that *l^{e}Dawid* and similar expressions in the psalms need not be taken as suggesting authorship.

On the other hand, however, *l^{e}Dawid* can certainly mean 'by

David,' and the persistent tradition of the Jewish and Christian Churches has taken it in this sense. We can reasonably hold, therefore, that the preposition *l*^{e} used with the name of an individual in the titles does actually indicate authorship; where, however, the preposition is used with the name of a group (like the *filii Core*) it seems more reasonable to hold that it indicates possession, or other similar relation, rather than authorship.

The psalm-titles, then, may be taken as assigning more than half the Psalter to David as author. Is this testimony reliable? Modern liberal criticism, for the most part, refuses to accept it. For such criticism all, or practically all, the psalms are of post-exilic origin, and none of them is as old as David. The ascription of psalms to David is, say the critics, like the ascription of books of Wisdom to Solomon. Just as Solomon was renowned for his wisdom, so David was celebrated in Hebrew tradition as a musician and a poet, and that tradition naturally associated him with the organisation of liturgical music and song and, therefore, with the Psalter. Besides, the critics argue, there are many references in psalms ascribed to David by their titles to events of the post-Davidic period, and if some titles are thus proved to be false how can any be trusted? Such references to post-Davidic affairs are allusions to Temple-worship, and to events of the Exilic or post-exilic period. To these should be added indications of a religious outlook which would have been impossible in the Davidic age, and clear allusions to a reigning Israelite king in the third person, or words addressed to him directly. Sometimes the language of psalms ascribed to David is so Aramaising in tendency that it could not be associated with David as its author. The critics argue still further against the titles on the ground that no two of the ancient Psalters (Hebrew, Septuagint, Latin, Syriac) agree as to the text of the titles. Is it not, therefore, they say, more scientific to disregard the titles completely, and to determine the authorship of the psalms solely by a study of their contents? In this study of contents the critics have come to reject the possibility not merely of Davidic, but even of pre-exilic psalms. They find in the Psalter essentially the thought and outlook and the historical background of post-exilic Judaism, and some of the critics are doubtful whether any of the psalms can be older than the Maccabean age.

The Psalter is, as has been said already, essentially a liturgical book, and it may be correct to call it with most modern critics 'the Hymnal of the second Temple.' But it does not thence immediately follow that the poems of the Psalter are not older than the second, or post-exilic Temple. Poems written in the early monarchical period—even as early as David's day, could well have been incorporated in a post-exilic hymnal. It is certain that there was a highly organised cult in the Solomonic Temple. In the liturgy of that cult sacred song and music must have played a great part—just as music and song are

known to have played a great part in the liturgy of Oriental cults much older than that of the Temple of Solomon. [1] It is not unreasonable then to assume that much of the liturgical poetry of the pre-exilic Temple survived the Exile and was used again in the second Temple. Many of the psalms are scarcely intelligible unless they are thought of as the product of the monarchical period. Such are, for instance, the so-called ' Royal Psalms ' (17, 19, 20, 27, 32, 44, 60, 62, 71, 109, etc., etc.). These psalms, whether they refer directly to the reigning king of Israel or to the Messianic King, pre-suppose the existence of a monarchy in Israel at the time at which they were composed. Since it is thus certain that a great number of psalms are pre-exilic, the possibility at once arises that many of them are of Davidic origin. There must be a strong historical basis for the ancient tradition which made David a prolific religious poet. Without such a historical basis there would not have arisen the idea of a collection of Davidic poems. There is abundant evidence in the Old Testament outside the Psalter to show that David was remarkable for his skill in music, and for his capacity as a poet. It was as a skilled musician that he was taken into the house of Saul (I Kings 16,[18]). The historical books have preserved for us the dirges which he composed over Saul and Jonathan (II Kings 1,[17-27]) and Abner (II Kings 3,[33f]); in II Kings 22 is ascribed to David the same poem which appears again as the 17th Psalm; in II Kings 23,[1-7] we have the swan-song of David and he is called there ' the chanter of Israel's songs.' [2] Amos 6,[5] speaks of those who seek to vie with David in devising ' instruments to accompany song.' Practically everywhere in the Old Testament outside the Psalter where sacred songs and the music of the sacred liturgy are spoken of, David is associated with them as author or organiser (*cf.* I Par. 16,[7,36]; II Par. 7,[6]; 29,[30]; Eccli. 47,[9,12]; II Mac. 2,[13]).

That the character and history of David were such as to fit him for the composition of many of the psalms cannot be doubted. He is depicted in reliable Hebrew tradition as a deeply pious man—though at times passionate and wayward; his career is described in the Books of Kings as full of most thrilling incident and of every kind of vicissitude; his success as a leader, diplomat and king, shows that he was exceptionally gifted in mind, and possessed of all that capacity

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[1] The ' Songs of Sion ' in Ps. 136, which could not be sung during the Exile on the soil of the stranger, must have been sung in Jerusalem before the Exile. For the use of music and song in Israelite worship of the eighth century B.C. compare Amos 5,[23]. Compare also the account of the bringing of the Ark to Sion in the reign of David, II Kings 6,[5]. It may be said, indeed, that the religious song or Psalm must have been familiar in Israel from the beginnings of its national life.

[2] The Hebrew epithet may, however, mean ' darling of Israel's songs,' *i.e.* favourite theme of them.

of receiving a multiplicity of impressions, and of analysing moods and attitudes in himself and others which would fit him to excel as a lyric poet.

The titles of the psalms command respect by their great antiquity. The Septuagint translators did not fully understand them, so that even as early as about 200 B.C. they must have been so old that tradition as to their meaning had already grown confused. Hence it is possible that some titles may be practically as old as the psalms which they accompany. If the titles were late inventions they would be more intelligible. Again, if there is not some venerable tradition underlying the titles which determine authorship, why are so many psalms left without any note of origin ? It would have been as easy to ascribe authors to all as to some.

It is to be noted further, that even though the Psalter is primarily a Hymnal, many of its poems may have been composed without any immediate reference to sacred liturgy. When such personal lyrics came to be incorporated in a Hymnal they would be likely to undergo some modification. Possibly many of the alleged post-Davidic features in psalms ascribed by their titles to David, may thus be due to the work of late liturgical editors.[1]

In view, then, of the certain presence of many pre-exilic poems in the Psalter, and of the persistent Hebrew tradition which associates David with sacred music and song, and taking into account the possibility that liturgical additions to the text of the psalms were made in certain cases in the post-exilic period, we are scientifically justified in accepting generally the accuracy of the titles which ascribe authorship of psalms to David. The attribution to David of a number of individual psalms in the New Testament [2] is a clear indication that Our Lord and the Apostles regarded the psalm-titles, in so far as they suggested authorship, with respect. There is no need to speak of ' accommodation ' in reference to the attitude of Our Lord and the Apostolic Church in this matter.

In the Commentary below, each psalm is provided with an introduction which discusses generally its origin and its date.

(b) *Historical occasion*

A note giving the occasion out of which the psalm arose forms at times part of a psalm-title. The majority of such notes are derived from the text of I and II Kings. They are discussed in the Commentary whenever they occur.

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[1] *Cf.* the Commentary below on the concluding verses of Ps. 50.
[2] *Cf.* Acts $4,^{25,26}$; $13,^{33-35}$; Matt. $22,^{43-45}$; Roms. 11, etc.

(c) *Class of poem to which psalm belongs*

The various names given to the psalms in the titles have been already enumerated. See Section I above.

(d) *Musical and other technical terms*

Here must be noted the phrase *lam'naṣeaḥ* which the Vulgate has rendered *in finem* (See Commentary, Ps. 4,[1]). The expression is uncertain in meaning, but most modern writers on the psalms explain it as 'For the choir-master.' *Cf.* I Par. 15,[21].

The titles sometimes contain what seem to be the names of the instruments to be used in accompanying the chanting of the psalms to which those titles are prefixed. Sometimes, again, we find in the titles elements which look like the names of the melodies to which the psalms were to be chanted. In the Vulgate titles occur such directions as *in carminibus, in hymnis, in laudibus, pro octava, pro arcanis, pro susceptione matutina, pro occultis filii*, etc., etc. These are discussed in their respective places in the Commentary. It is possible that many, if not most, of them are really names of guilds of singers to which particular psalms were assigned in the liturgy of the post-exilic Temple.

Besides these musical notes which occur in the titles, there is an obscure one which is often found at different places in the text of certain psalms. It is the word *Selah*. Its meaning is quite uncertain; but as it occurs nearly always at the close of clearly marked sections, it is considered by many recent writers as marking the end of strophes. It is omitted in the Vulgate Psalter.

(e) *Liturgical directions*

1. Indications of the special occasions on which the psalm is to be used, as, for instance, in the title of Ps. 29, *In dedicatione domus* (Dedication of Temple); Ps. 28, *In consummatione Tabernaculi* (at the close of the Feast of Tabernacles); Ps. 99, *In confessione* (for a thanksgiving offering), etc., etc.

2. The word *Alleluia* at the beginning of a psalm indicates probably that the psalm is to be recited after the manner of Ps. 135—the people intervening with a cry of praise at the end of each verse or half verse. *Cf.* Ps. 104–106; 110–113, etc., etc.

VIII.—Classification of the Psalms

The psalms may be conveniently classified either according to their literary character, or according to their subject-matter.

From the point of view of literary character the psalms may be arranged in groups corresponding to four well defined types of

religious poetry: (*a*) Hymns; (*b*) Prayers of thanksgiving and petition; (*c*) Religious lyrics in the strict sense; (*d*) Didactic (or Sapiential) poems.

(*a*) The primary purpose of the hymn is to sing praise to God. It is the most familiar form of ancient Oriental religious song. The song or hymn of God's praise might be intended for public use in the liturgy or for the private devotion of the individual. To the class of hymns belong processional songs (such as Ps. 23, 47, 86), songs of victory and of festival (such as Ps. 113, 80, 149, 67), and liturgical hymns (like Ps. 133, 148, 112, 46, 96, 74, etc.). To the class of hymns belong also the psalms which celebrate the glory of God in nature (18, 8, 28, 103), and to it may be assigned also such highly individual poems as Ps. 132 and Ps. 138.

(*b*) The prayer-psalms are very numerous. Many are prayers of thanksgiving for help and favour received from God—for the blessings of rich harvests, for victory in war, for the coronation of the king, etc. Of these thanksgiving songs some are for choral or liturgical use, such as Ps. 66, 64, 123, etc., others are songs of thanksgiving for the use of individuals (29, 65, 26, etc.).

The prayer-psalms of petition are more numerous than those of thanksgiving; many of these are communal or national (19, 122, 125, 84, 105, 101, 79, 88, 82, 43, etc.); others are complaints of the loyal worshippers of the Lord living among scoffing and hostile neighbours (Ps. 11, 63, 119, etc.). Most, indeed, of the psalms of petition might just as well be styled psalms of complaint, since they are, for the most part, petitions for rescue from pain or oppression. Hence, to this group belong the 'psalms of the sick' (such as 87 and 37). Failure of harvests, famine, defeat in war and similar calamities brought the people in tearful prayer to the Sanctuary (*cf.* Ps. 43, 73, 78, 84, 122, 125). Individuals who were sick or grieved or oppressed were wont to turn to the Lord, promising Him a thanksgiving service of praising song, or of sacrifice and song, in the Temple, should He deign to hear and rescue them. For such thanksgiving services not a few of the psalms were composed. To the class of prayer-psalms should probably be added those psalms which asseverate the guiltlessness of the psalmist (25, 16, etc.), and also those which emphasise the absolute trust of the psalmist in God (93, 91, 35, 22, 6, 124, 61). Some of the psalms of the prayer-group are the most intimately personal in the Psalter (such as 60, 62, 41–42, 76, 50, etc.).

(*c*) The peculiarity of the religious lyric in the strict sense is that it is an outpouring of the psalmist's soul to God without immediate reference to liturgy or ceremonial of any kind. It is, as a rule, either an expression of direct adoration of God, or an outburst of joy because

of the consciousness of God's presence, or a reverential reflection on His omnipotence and wisdom, or a retrospect of Israel's divinely guarded past, or a glad forecast of Israel's glory in the Messianic age. To this class we may assign psalms which celebrate the blessedness of the God-fearing (90, 51, 127, etc.), and such pilgrim-psalms as 83 and 121. To this group belong the royal and Messianic poems, Ps. 2, 71, 109, and to it may perhaps also be assigned the psalms which bewail the power and influence of evil (such as 13, 81, 57).

(*d*) The didactic psalms might be regarded as a sub-division of (*c*), but they form so well defined a class that it is perhaps more suitable to set them up as a separate group. Their usual theme is the praise of piety and of the Law (Ps. 1, 124, 127, 132). Many of the didactic psalms are alphabetically arranged as if they were intended to be learned by heart (24, 36, 110, 111, 118). Several of the psalms of this group are statements of the lessons to be learned from the history of Israel (95, 104, 105, 77), and several deal with the methods of Divine Providence (in particular the so-called 'Theodicy psalms,' 36, 48, 72, 81, 93).

A classification of the psalms on the basis of their content must of necessity be unsatisfactory, for, on the one hand, psalms dealing with similar subject-matter often differ so greatly from each other that they cannot be conveniently grouped together, and, on the other, psalms dealing with different themes often resemble each other closely. Besides, there is such variety of theme in the Psalter that it is practically impossible to enumerate all the different groups into which the psalms might be arranged. It will be understood, therefore, that in the following arrangement of the psalms according to subject-matter no attempt is made at completeness. Only the more striking and obvious groups of psalms are enumerated.

(a) *Historical Psalms.*—To this class belong such psalms as can be connected more or less probably with definite events in the history of Israel. Such, for instance, are Ps. 45, 47, 73, 75. With these might be grouped those psalms which look back on the career of Israel to derive from it a warning or an inspiration (105, 104, 134, etc.).

(b) *Nature Psalms.*—In these are hymned that power and majesty of God which the physical world reveals (8, 18, 28, 103).

(c) *Psalms of divine love.*—As the nature-psalms celebrate the glory, wisdom, and power of God which are shown forth in the cosmos, so there are other psalms which celebrate the love and kindness displayed by God towards men (102, 32, 110, 112, etc.).

(d) *Patriotic Psalms.*—Israel was God's own people, and Yahweh was Israel's king. Hence the religion and the national life of Israel were most intimately associated. In the Psalms we find, therefore, intense nationalism and deep religious feeling closely combined. The victories of Israel are celebrated as victories of Yahweh, and when

Israel has suffered defeat it is to the psalmist as if the fame of Israel's God and King, Yahweh, were, in a sense, threatened with eclipse. Jerusalem is great and glorious because Yahweh has His Dwelling in its midst. For the psalmist's patriotic pride in general, note Ps. 77, 88, 136, etc., etc., and for his pride in Jerusalem see Ps. 121, 124, 45, 47, etc.

(e) *Problem Psalms.*—These deal with the question which is put in Jeremias 12,[1]:

> Wherefore doth the way of the wicked prosper?
> Wherefore are all they at ease who deal treacherously?

Such psalms are 36, 38, 48, 72. With the theological aspect of these psalms and with the psalmist's attitude to the problem of immortality, which is connected with the problems of Divine Providence (Ps. 72, 16, etc.), the Commentary briefly deals.

(f) *Pilgrim Songs.*—The largest group of these songs is that of the so-called 'Gradual Psalms.'[1]

(g) *Imprecatory Psalms.*—There are several psalms which invoke vengeance and destruction on the enemies of the psalmist. Such are 34, 51, 53, 54, 57, 58, 68, 78, 82, 93, 108, 136, 139. The apparent malevolence of the psalmist in these poems seems, at first sight, to be irreconcilable with the Divine origin of the Psalter. It must be noted, however, that in many of the imprecatory psalms the psalmist speaks in the name of the Israelite people, and his enemies are, therefore, the enemies of God and of God's kingdom on earth. We ourselves do not think it strange to pray for the overthrow and destruction of the foes of God and of His Church. Again, it might be said that the curses of the psalmist are often to be taken as prophecies whose fulfilment depends on the refusal of his enemies to repent. It might be maintained further that in many cases it is rather the destruction of sin and injustice than the discomfiture of his foes that the psalmist seeks. If we knew precisely the historical background of the imprecatory psalms they would doubtless seem far less vindictive than they do. There are imprecations in the prophets as bitter as any which are in the Psalms, but in the familiar context of the prophets they cause us little surprise.[2] In estimating the imprecatory psalms we must keep in view the psalmists' burning zeal for right and justice, and their enthusiasm for the kingdom of God and His Messias. We must also bear in mind the imperfect character of the Old Dispensation as compared with the New, and try to realise that it would be unreasonable to expect in Old Testa-

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[1] It is not certain that the Gradual Psalms are all in reality pilgrim songs. The origin and use are discussed in the Commentary.

[2] See Is. 17, 18, 19, 21, 63; Jer. 25, 43, 46–51, etc., etc.

ment poetry the sublime ethical perfection of the Sermon on the Mount.

(h) *Messianic Psalms.*—A number of the psalms are directly Messianic—taking for their theme one or more aspects of the Ideal or Messianic King of Israel—such as His eternal rule, His priesthood, His office as Judge, His sufferings, His resurrection, His glorification. Other psalms are indirectly Messianic, dealing directly and immediately with David or some other actual Israelite king or leader, and only indirectly with the Messias. The directly Messianic psalms are 2, 15, 21, 44, 71, 109. Of these, Ps. 2, 71 and 109 are concerned exclusively with the Messianic King and His universal rule. Ps. 15, 21 and 44 are dominated by the figure of the Messias and are properly regarded as directly Messianic, but, as explained in the Commentary, their Messianic quality differs somewhat from that of Ps. 2, 71 and 109.[1]

The indirectly Messianic psalms are numerous. As the history of Israel can be looked upon, in a fashion, as the history of the kingdom of God on earth, so each crisis of that history and the career of each outstanding hero and leader of the Israelite nation can be regarded as somehow foreshadowing and as helping to realise the full establishment of God's kingdom in the Messianic era. And just as Israel and its leaders were thus necessarily typical of the Messianic King, so the Messias was expected to resume in Himself, as it were, all that was greatest and best and most striking in the history of the people. The Messianic kingdom was pictured by popular imagination as a restoration of the empire of David. The Messias Himself was to be of the Davidic stock, and it was expected that His career would somehow reflect the history of the dynasty of David. From these peculiar relations of the Messias with ancient Israel and its leaders

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[1] Even though it were maintained that Ps. 15 and 44 were primarily suggested by some event in the career of an Israelite king or other prominent individual in Israel, it would still have to be admitted that the terms of these psalms point beyond all human royalty and greatness to the glory and privileges of the Messianic King. It has been frequently suggested that in Ps. 44,[6] we should read ' Thy throne shall be for ever ' instead of ' Thy throne, O God, is for ever ' (*'Elohim* being regarded as due to an Elohistic redactor who mistakenly read the Hebrew verb *yihyeh* (' shall be ') as if it were *Yahweh*). Yet even if ' God ' had to be thus omitted from verse 6, Ps. 44 would still have to be explained Messianically in view of the wondrous beauty and power of the king whom it depicts. Ps. 21 is one of the most important Messianic texts of the Old Testament. Apart from the Isaian texts which deal with the ' Servant of Yahweh ' (Is. 53) this psalm is the only clear forecast which the Old Testament gives of a suffering Messias. The vivid reference to what is obviously a crucifixion-scene in 21,[7] can scarcely be otherwise explained than as a most striking prophecy of the crucifixion of Our Lord. For the question of Messianic psalms see Vigouroux-Brassac, *Manuel Biblique*, 2nd Vol. 2nd part [1920] pp. 65–100. A somewhat less traditional but suggestive treatment of the Messianic psalms is Lagrange's study, *Notes sur le Messianisme des Psaumes*, *Revue Biblique*, 1905. Compare also an interesting study by Hennen on Ps. 44 in the *Biblische Zeitschrift*, 1919, pp. 116–121.

there arises the possibility of regarding most of the psalms which deal with Israel or the kings and leaders of Israel as indirectly Messianic. It would seem both from the Psalter and from the Old Testament generally that there existed ready to hand for poets of ancient Israel a mass of terminology and imagery dealing with the Messianic King and His rule. On this store the psalmists often apparently drew when they sang of the fortunes of Israelite heroes or of the Israelite nation. The psalms which treat of Israel or Israelites as typical of the Messias, and those which employ what may be called the technical imaginative apparatus of the Messianic hope are indicated in the Commentary.

(i) *Penitential Psalms.*—These are 6, 31, 37, 50, 101, 129, 142.

It would be possible to enumerate other groups of psalms held together by similarity of subject-matter, but the groups already indicated are sufficiently numerous to suggest that the Psalter, instead of being monotonous, as is sometimes supposed, is rich in the abundant variety of its themes.

IX.—Important Dates in Hebrew History

The following table of dates will help to make intelligible the references to events of Hebrew history which occur throughout this work :—

		B.C.
Monarchical Period		
Establishment of the Monarchy	about	1025
Reign of David	,,	1010–970
Reign of Solomon	,,	970–932
Division of Israel from Juda	,,	932
Syro-Ephraimite Invasion of Juda	,,	734
Fall of Samaria and end of the Kingdom of Israel	,,	722
Sanherib's Invasion of Juda	,,	701
Religious Reform begun by Josias		621
Exilic Period		
Destruction of Jerusalem and formal beginning of Babylonian Exile		586
Persian Conquest of Babylon and close of the Exile		538
Post-Exilic Period		
Dedication of the Second Temple at Jerusalem		516
Work of re-organisation of Jerusalem carried out by Esdras and Nehemias		458–432
Submission of Jews to Alexander the Great		332

MACCABEAN PERIOD

	B.C.
Persecution of the Jews by Antiochus Epiphanes .	168
Maccabean Revolt against Antiochus . . .	167
Jerusalem re-captured by the Maccabees and Worship in the Temple Restored . . .	165
Palestine becomes a Roman Province . . .	65

Students of the Psalter should know something of the history of Hebrew prophecy. They should note that to the middle of the eighth century B.C. belongs the preaching of Amos and Osee, and that the main prophetical activity of Isaias and Michaeas belongs to the last quarter of the same century. They should also know that Jeremias came forward publicly as a prophet in the last quarter of the seventh century B.C., and that his work continued during the fateful years which preceded the fall of Jerusalem, and was carried on even after the Exile had begun. To the closing years of the seventh century belong also Habacuc, Nahum, and Sophonias. Ezechiel belongs altogether to the Exilic period, and Zachary and Aggaeus were active shortly after the Exiles began to return—encouraging the people to set up again in Jerusalem the Temple liturgy which the Babylonians had so rudely interrupted in 586 B.C.

X.—TRANSLITERATION OF HEBREW

Since all Hebrew words and phrases quoted in this work are given in transliterated form, it is necessary to indicate here briefly the general method of transliteration which has been adopted. The following table will show the system used in transliterating the Hebrew consonants.

'Aleph	'	Lamed	*l*
Beth without *dagesh* .	*bh*	Mem	*m*
Beth with *dagesh* . .	*b*	Nun	*n*
Gimel	*g*	Samekh . . .	*s*
Daleth	*d*	'Ayin	'
He.	*h*	Pe without *dag.* . .	*ph*
Vau	*w*	Pe with *dag.* . . .	*p*
Zayin	*z*	Ṣade	*ṣ*
Ḥeth	*ḥ*	Ḳoph	*ḳ*
Ṭeth	*ṭ*	Resh	*r*
Yod	*y*	Sin	*s*
Kaph without *dag.* . .	*kh*	Shin	*sh*
Kaph with *dag.* . .	*k*	Tau without *dag.* . .	*th*
		Tau with *dag.* . .	*t*

No attempt has been made to distinguish the long and short full vowels.

The simple murmur-vowel (*shewa*) is represented by ^{e} written above the line, and the composite *shewas* are represented by $^{a\ e\ o}$ written above the line.

Biblical proper names are written, as a rule, according to the tradition of the Graeco-Latin Bible.

XI.—Bibliography

An attempt to give a complete bibliography of literature dealing with the Psalter as a whole or with any aspect of the Psalter would be out of place in a simple study of the Vulgate Psalter. The aim of the list which follows is merely to indicate the chief Commentaries on the Psalter which have been constantly consulted in preparing this work. Those students who may wish for fuller bibliographical details, especially on the Patristic and Mediaeval Psalm-literature, will consult with advantage Hoberg's *Psalmen der Vulgata* (2nd. ed. Freiburg, 1906) and Ecker's *Porta Sion* (Trier, 1903).

Early Period

Origen, Exegetic fragments published in Migne, Vol. 12 ; Jerome *Commentarioli in Psalmos*, edited by Morin (in *Anecdota Maredsolana*), 1895. There are many notes on the exegesis of the Psalter in Jerome's letters to Damasus, Marcella, Paula, Principia, Sunnia and Fretela, and the Presbyter Cyprian—all published in Migne, Vol. 22.

Theodoret, " Interpretation of Psalms " (Migne, 80).

Middle Ages

St. Thomas Aquinas, *In Psalmos Davidis expositio* (Ps. 1–51).

Modern Period

Agellius, *Commentarii in psalmos et in divini officii cantica*, Rome, 1606 ; Simeon de Muis, *Commentarius literalis et historicus in omnes psalmos Davidis*, Paris, 1630 ; Le Blanc, *Psalmorum Davidicorum analysis et commentarius*, Cologne, 1680 ; Bellarmine, *Explanatio in Psalmos* (Rome, 1611) ; Calmet, *Commentarius*, Vol. 6, Würzburg, 1791 ; Schegg, *Die Psalmen* (3 vols. Munich, 1857) ; Reinke, *Messianische Psalmen* (Giessen, 1857) ; Beelen, *Het Boek der Psalmen* (Louvain, 1878) ; Lesêtre, *Le livre des Psaumes* (Paris, 1883) ; Langer, *Das Buch der Psalmen* (3rd ed. Freiburg, 1889) ; Mlčoch, *Psalterium*

(Olmütz, 1890); Raffl, *Die Psalmen* (101–150, Freiburg, 1892); Cornely, *Psalmorum Synopses* (Paris, 1899); Sedláček, *Vyklad posvátných Žalmů* (Prague, 1900–1901); Wolter, *Psallite Sapienter* (Freiburg, 1904); d'Eyragues, *Les Psaumes traduits de l'Hébreu* (3rd ed. Paris, 1905); Hoberg, *Die Psalmen der Vulgata* (2nd ed. Freiburg, 1906); Ceulemans, *Introductio et Commentarius in Psalmos* (Mechlin, 1906); Schloegl, *Die Psalmen* (Vienna, 1911); Knabenbauer, *Commentarii in psalmos* (Paris, 1912); Van der Heeren, *Psalmi et cantica breviarii* (Bruges, 1913); Thalhofer, *Erklaerung der Psalmen* (8th ed. Regensburg, 1914); Schloegl, *Die Psalmen* (In the translation, *Die heiligen Schriften des alten Bundes*, Vol. 3, Pt. 1, Vienna, 1915); Bonaccorsi, *Psalterium latinum cum Graeco et Hebraeo comparatum* (Florence, 1914–15. So far only two fasicules, dealing with Ps. 1–25, have appeared); Schulte, *Die Psalmen des Breviers* (2nd ed. Paderborn, 1917); Jetzinger, *Die Psalmen und Cantica des Breviers* (Regensburg, 1917); Higgins, *Commentary on the Psalms* (Dublin, 1913); M'Swiney, *Translation of the Psalms and Canticles* (Dublin 1901); Eaton, *Sing ye to the Lord* (London, 1909–1912); Barry, *Commentary on the Psalms* (1–50, New York); Fillion, *The New Psalter* (Trans. from the French, St. Louis).

The following Commentaries by non-Catholic authors have been frequently consulted: Delitzsch, *Die Psalmen* (4th ed. 1883); Hupfeld-Nowack, *Die Psalmen* (3rd ed. 1888); Wellhausen, *The Book of Psalms* (*Polychrome Bible*, London, 1898); King, *The Psalms in three Collections* (Cambridge, 1898); Duhm, *Die Psalmen* (Goettingen, 1904); Cheyne, *The Book of Psalms* (London, 1904); Baethgen, *Die Psalmen* (Goettingen, 1904); Cobb, *The Book of Psalms* (London, 1905); Kirkpatrick, *The Book of Psalms* (Cambridge, 1902); Briggs, *A critical and exegetical Commentary on the Book of Psalms* (Edinburgh, 1907); Kittel, *Die Psalmen* (Leipzig, 1914); Gunkel, *Ausgewählte Psalmen* (4th ed. Goettingen, 1917); Staerk, *Lyrik* (in the Series *Schriften des alten Testaments*, 2nd ed. Goettingen, 1920); Driver, *Studies in the Psalms* (London, 1915).

PSALM I

THE TWO PATHS

IN this psalm, which serves as a sort of introduction to the Psalter, one of the most fundamental thoughts of Hebrew speculation finds expression. The just man, it tells us, prospers in all things, while the wicked man's life ends in failure. The psalm, however, dwells rather on the success of the just than on the failure of the wicked. It depicts the ideally just man first negatively (verse 1), then positively (2-3), and then in contrast with the wicked (4-5). The just man shows no tendency to adopt the ideas of the godless who set no value on the Law, or to associate himself with the sinners who openly oppose the Law, or to help in spreading the corruption of those who sneer at the Law's requirements. His heart is fixed on the Law, and he constantly murmurs to himself its precepts. His life is rich in works of the Law, so that it reminds one of the verdure of a tree that blooms and bears fruit beside the running waters of irrigation channels. As one might well expect, there is a blessing on all his toil, and his every enterprise succeeds.

Over against the continued prosperity of the just we see the instability of the godless. They are like the dust of the road in the storm, or like the chaff which the wind whirls away from the winnowing on the hill-top. They will not succeed in the great Trial, nor hold a place in the Assembly of the just when the Trial is over.

The loving eyes of God are on the path of the just ; but the path of the wicked leads to death.

The psalm bears no title, and neither its date nor its author can be determined. The picture of the just man's success, and the sinner's failure is painted in the spirit of ancient Hebrew belief, and may well belong to the Davidic age. Yet, it is not connected by a superscription with the Davidic or any other ancient collection of psalms, and many modern critics believe that it was written expressly by a comparatively late poet (possibly the first editor of the Book of Psalms) to serve as an introduction to the whole collection of psalms, just as Psalm cl. seems to have been written directly as a conclusion to the " Praises of Israel." The extraordinary parallelism of Jeremias xvii. 5-8 to this Psalm is regarded by many critics as a proof that the Psalm is subsequent at least to the time of Jeremias. It is interesting to note that in Acts xiii. 33, according to a reading of some importance, Psalm ii. is called the *first* Psalm.

1. Beatus vir, qui non abiit in consilio impiorum, et in via peccatorum non stetit, et in cathedra pestilentiæ non sedit :

2. Sed in lege Domini voluntas ejus, et in lege ejus meditabitur die ac nocte.

3. Et erit tamquam lignum, quod plantatum est secus decursus aquarum, quod fructum suum dabit in tempore suo :
Et folium ejus non defluet : et omnia quæcumque faciet, prosperabuntur.

1. Fortunate is the man
Who hath not walked according to the counsel of the godless ;
Nor stood in the path of sinners ;
Nor sat in the chair of corruption.
2. But hath his pleasure in the Law of the Lord,
And pondereth on His Law by day and by night.
3. He is like a tree
That is planted by running waters ;
Which giveth its fruit in due season,
And whose foliage falleth not.
And all that he doeth succeedeth.

4. Non sic impii, non sic : sed tamquam pulvis, quem projicit ventus a facie terræ.
5. Ideo non resurgent impii in judicio : neque peccatores in concilio justorum.
6. Quoniam novit Dominus viam justorum : et iter impiorum peribit.

4. Not thus are the godless ! No !
But like the dust which the wind sweepeth (from off the earth).
5. Therefore the godless will not stand in the Trial,
Nor sinners in the Assembly of the just ;
6. For the Lord knoweth the way of the just.
But the path of the godless cometh to naught.

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1. The three verbs, walk, stand, sit, are connected with the three things, counsel, path, seat, and have the three distinct subjects, the godless, sinners, and mockers (" Corruption " is abstract for corrupters ; Hebrew-' mockers '). A climax is, evidently, intended. As the good man is described as the man whose pleasure (*voluntas*) is in the Law of Israel (the Law of Moses), so the various classes of the wicked are characterised by different degrees of indifference or hostility to the Law. Some seem to forget the Law ; others act openly against it ; others carry on a campaign of sneering and contempt against it. The Hebrew text of the third clause might be understood of a " circle " or group of mockers, rather than of a teacher's chair, around which the mockers gathered. The pious Israelite will separate himself completely from sinners and sceptics. This tendency to aloofness was carried to extremes by the Pharisees (" the separated ones ").

2. The just man, on the other hand, is quite taken up with the Law : it is " a torch for his feet." It is always in his heart, and always on his lips (as is prescribed in Deuteron. vi. 6-8). *Meditari* means, according to Hebrew, not silent contemplation, but audible murmuring of the words of the Law. This verse and the following are echoed in, or are an echo of, Josue i. 8 : " This Book of the Law shall not depart out of thy mouth, and thou shalt ponder over it murmuringly day and night, so that thou mayest be constant in acting as is prescribed therein ; for then thou shalt make thy way to prosper, and then thou shalt have success."

3. The *decursus aquarum* (Hebrew, "divisions of waters") are irrigation canals such as might be seen in Babylonia or Egypt rather than in Palestine. For the comparison see Ps. li. 10; xci. 13.

4. The Hebrew compares the wicked with the chaff which is whirled from the threshing-floor. The threshing, or winnowing usually took place on a raised ground in an exposed position (*cf.* Matt. iii. 12). The instability of the godless is often similarly suggested elsewhere in Scripture. *Cf.* Osee xiii. 3: "They shall be as the morning-cloud, as dew of the dawn that vanisheth, like the chaff that is whirled away from the threshing-floor, like smoke from the chimney." Again, Isaias xvii. 12: "The nations . . . shall be chased like chaff on the mountain before the breeze." *Cf.* also the passage in Wisdom v. 14: "The hope of the godless is like dust (chaff) swept along by the wind, and like thin foam scattered by the storm, and like smoke dispersed by the breeze, and like the remembrance of a one-day guest" (*cf.* Ps. xxxiv. 5; Job xxi. 18). "From the face of the earth" is not in the Hebrew. It goes naturally enough with *pulvis*. The Greek χνοῦς can mean chaff or dust.

5. The Trial is the great Messianic Assize, the final Judgment where the wicked shall be set apart from the good in the sight of all. The way of the wicked is their path of life, or plan of action. The just will form an exclusive group after the great separation; the wicked will have no part with them (*cf.* Is. iv. 3). The Hebrew has "will not stand in the Trial," *i.e.* will not prevail in it. *Resurgent* (with its suggestion of the Resurrection of the Just) is due to the Christian imagination of the translator.

6. God's knowledge implies interest and approval. *Cf.* Ps. xxxvi. 18; Lk. xiii. 27, etc. The just will live in the light of God's face, but the way of the wicked will be through darkness, and will lead to death.

There is a striking parallel to this psalm in Jeremias xvii. 5-8:

"Accursed is the man who trusts in men,
and makes flesh his arm;
but his heart is disloyal to Yahweh.
He is like a leafless tree in the plain, and hath no experience of prosperity.
He dwelleth in arid tracts of the desert,
in a land salt-strewn, and uninhabitable.
Blessed is the man who trusts in Yahweh,
and whose hope is Yahweh.
He is like a tree which is planted by the waters,
which stretcheth out its roots to the brook;
which feareth not when heat cometh, whose foliage remaineth freshly green,
which, even in years of drought, hath no care; and ceaseth not to bring forth fruit."

For the contrast in the lot of pious and godless, see also Exod. xx. 5; Ezech. xviii.; and for a late poem on the theme, *cf.* Psalms of Solomon xiv.

PSALM II

THE VICTORY OF THE ANOINTED

THIS psalm sets us directly in the Messianic period. The tumult of the armies which are being mustered against the Anointed is heard. The aim of the muster is declared ; it is to shake off the rule of the Messianic King (3). But God in His heaven laughs at man's vain tumult (4), and then with swift change to anger, He tells them (Hebrew, 5) that He has set up His King on Sion, against whom the nations may rage in vain. The Anointed then declares (Hebrew 6-9) the powers, and the task which the Most High has given to Him. He has been set up as the Son of God, and the earth and its fulness are His. He is to rule the nations sternly, and inexorably to repress their pride. The Psalmist himself then addresses (10-13) the royal foes of the Messianic King, and advises them to accept the situation, and make submission to the Anointed One, lest the Anger of God come swiftly, and destroy them.

The psalm has no title, but it is assigned to David in Acts iv. 25. It is frequently quoted in the New Testament (Matt. iii. 17 ; Luke ii. 26 ; Acts iv. 25-28 ; xiii. 33 ; Heb. i. 5 ; v. 5 ; Apoc. ii. 27 ; xii. 5 ; xix. 15). It is obviously regarded as Messianic in the New Testament period. The idea of hostile armies gathering together against the Ruler of the Messianic Kingdom is familiar in the Old Testament ; so also is the thought of their defeat, on the Day of Yahweh (as here verse 13). The princes of earth are warned by the Psalmist to do homage to the Messianic King lest He utterly break them in the day of His wrath. Every king of Israel was an Anointed (a Messias = *Mashiaḥ*) of the Lord, and it has been conjectured that we have in Psalm ii. an ode in honour of some actual king of Israel. The king, indeed, could be called a son of God, as Solomon was (*cf.* II Kings vii. 14) ; but the universal power which is given to the Anointed of this psalm does not fit in with the facts of Hebrew history. We must then, with the Apostolic Church, look beyond every actual king of Israel for the Anointed of this psalm.

The literary manner of the poem resembles that of the Hebrew prophets generally, and there is no reason for refusing to the psalm a date in the period of the early Monarchy. Modern attempts to assign it to the Maccabean period spring from prejudice, and must face the great literary difficulty that, as can be judged from an imitation of our Psalm apparently belonging to the Maccabean age

(Psalms of Solomon, xvii. 23*ff.*),[1] the treatment of the theme of the Psalm would have been quite different in that period.

1. Quare fremuerunt Gentes, et populi meditati sunt inania ?
2. Astiterunt reges terræ, et principes convenerunt in unum adversus Dominum, et adversus Christum ejus.
3. Dirumpamus vincula eorum : et projiciamus a nobis jugum ipsorum.

1. Why do the nations clamour ?
Why do the peoples plan vain things ?
2. Kings of earth stand forth to challenge,
And princes conspire against the Lord and His Anointed.
3. " Let us break their bonds,
And cast off from us their fetters ! "

4. Qui habitat in cœlis, irridebit eos : et Dominus subsannabit eos.
5. Tunc loquetur ad eos in ira sua, et in furore suo conturbabit eos.
6. Ego autem constitutus sum Rex ab eo super Sion montem sanctum ejus, prædicans præceptum ejus.

4. He that dwelleth in heaven doth mock them,
And the Lord doth laugh them to scorn.
5. Then doth He speak to them in His anger,
And in His fierce wrath doth He dismay them.
6. " I have been established as King by Him over Sion,
His holy Mountain ; as Herald of His decree.

7. Dominus dixit ad me : Filius meus es tu, ego hodie genui te.
8. Postula a me, et dabo tibi Gentes hæreditatem tuam, et possessionem tuam terminos terræ.
9. Reges eos in virga ferrea, et tamquam vas figuli confringes eos.

7. The Lord hath said to me :
" Thou art my Son ;
This day I have begotten Thee.
8. Ask of me, and I will give Thee the nations as Thy inheritance,
And the ends of the earth as Thy possession.
9. Thou shalt rule them with a sceptre of iron,
And thou shalt shatter them like a potter's vessel."

10. Et nunc reges intelligite : erudimini qui judicatis terram.
11. Servite Domino in timore : et exsultate ei cum tremore.

12. Apprehendite disciplinam, nequando irascatur Dominus, et pereatis de via justa.

13. Cum exarserit in brevi ira ejus, beati omnes qui confidunt in eo.

10. Now, therefore, O kings, be ye wise ;
Be advised, ye rulers of earth !
11. Serve the Lord with fear ;
And rejoice before Him with trembling.
12. Accept instruction, lest perchance, the Lord grow angry,
And ye come to naught, missing the true path,
13. When His anger doth swiftly blaze forth !
Fortunate are all who put their trust in Him.

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1. *Meditari* here, as in Psalm i. 2, suggests the spoken or murmured thought. The poet, who throughout the psalm, speaks in the manner of the prophets, hears in mysterious prophetic fashion, the murmuring voices of the hosts that gather to battle against the Messianic King.

2. The standing forth is the provocative standing forth of a

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[1] Possibly this Psalm is as late as 104 B.C., but it illustrates, at all events, the literary methods of the second century B.C.

champion or of a leader. The Anointed is the Messias. This is clear from the New Testament texts referred to above ; it is also the view of the Targum. The thought here may, of course, be influenced by the description of Solomon in II Kings, vii. 12-16. The Messianic King is often described in terms of Davidic glory, but generally, as here, He is made greater than any King of David's house. It has often been maintained that Psalm ii. is a Coronation Ode in honour of some King of Israel. David, Solomon, Josaphat, Ezechias have been identified by different critics with the Anointed. The Maccabean prince Alexander Jannaeus (a tyrant and murderer who on one occasion crucified 800 Pharisees, and had their wives and children slain before their eyes while they hung on their gibbets) has also been put forward by scholars as the theme of Psalm ii. The description, however, of the position and task of the Anointed fits no historical king of Israel, and the New Testament identification of Him with the Messias, the ideal King of Israel, must be accepted. (For the king as the " Anointed of Yahweh," *cf.* I Kings, xxiv. 7 ; xxvi. 9 ; Ps. xvii. 51, etc.)

3. The plural " their " is due to the thought that the Israelites will be the army of the Anointed in the Messianic age. This implies belief in the predominance of Israel over the kings and princes of the world. We can see how even the Apostles, after they had lived a long time with Our Lord, and witnessed His death, could not easily get rid of the idea of the Messias as King of a world subdued to Israel (*cf.* Acts i. 6).

4, 5. God laughs first ; then speaks in anger. *Cf.* Is. xvii. 12 for a somewhat parallel situation.

6. The Latin puts the words in the mouth of the Anointed—giving thus no further meaning to *loquetur* (5). In the Hebrew the words are spoken by God, and the sense is : ' How can you dare to muster your armies against the king whom I have established on Sion ? '

Prædicans præceptum, etc., is spoken by the Anointed ; " I would tell of His decree," *i.e.*, the decree of Sonship and world-rule which follows, verse 7.

7. By being set up as World-Ruler the Anointed is declared to be Son and Heir of God. *Hodie genui te* must mean : ' To-day (*i.e.*, Thy day of victory and glory ') I have given Thee the fulness of splendour due to Thee as my Son.' There is no question of mere adoption here (as some modern critics assert), but of making evident to all, the Sonship of the Anointed. The verse is used by St. Paul in Acts. xiii. 33 as referring to Christ (so also Heb. v. 5). The *hodie*, the Day of Victory, is taken by St. Paul as the Day of Christ's Resurrection (*cf.* Roms. i. 3-4). A very well authenticated text of Luke iii. 22, gives the words spoken by the voice from heaven at Christ's baptism exactly as in Psalm ii. 7 : " Thou art my Son : this day I have begotten Thee." The divine Sonship was declared, then, at the Baptism ;

it was declared more definitely by the Resurrection. Israel is frequently called in Scripture, directly or equivalently, the first-born Son of God (Exod. iv. 22*f.* ; Deut. xiv. 1 ; Is. i. 2 ; Jer. xxxi. 9, 20) ; but of Israel God never says : " I have begotten thee." The two parts of the oracle, " Thou art my Son," and " This day I have begotten thee " must be explained together, and no exegesis which attends merely to one part of the verse is adequate. The view that since " Thou art my Son," is an adoption-formula familiar in ancient Semitic usage (*cf.* Code of Hammurapi, 170-171), the verse means no more than the divine adoption of an Israelite king as Son, breaks down completely before the words : *Hodie genui te.*

8, 9. The world-rule is here granted, " Thou shalt rule " is due probably to a misreading of the Greek translator. The Hebrew : ' Thou shalt smite,' goes better with the parallel : ' Thou shalt shatter.' There is question here of the policy of the Anointed towards His foes. *Cf.* Is. xxx. 14 ; Ps. lxxxviii. 21-30 ; lxxi. 8-11.

10–13. The poet here warns the enemies of the Messias to make speedy submission to Him. *Apprehendite disciplinam* is a very intelligible substitute for a practically impossible phrase in the traditional Hebrew text.

Pereatis de via is a pregnant expression—' come to ruin by missing the true path.' The anger of the Lord will be shown on the Day of Yahweh, the *dies irae,* the day on which He will make plain to all that a God of holiness and justice rules the world. *Cf.* Amos vi. 10*f.* v. 12, 17 ; Soph. i. 7*f* ; Mal. iii. 2 ; iv. 5 ; Joel iii. 12 ; Zach. 14.

13. *Cum exarserit* : the Hebrew would, perhaps, be best rendered : ' For soon shall His wrath blaze forth.' The Day of Yahweh is not far distant. A new clause should begin with *beati.*

PSALM III

A MORNING PRAYER

IN both Hebrew and Vulgate this psalm is connected with the flight of David from Jerusalem during the rebellion of Absalom. The situation implied is that which is described in II Kings, 15-18. As he fled to Mahanaim, David's position seemed well nigh desperate. Many, indeed, were they who rose against him. All Israel "had turned its heart to Absalom." The faint-hearted friends of the king were telling him that it was useless to look further for help from God. Yet, in all his grief and humiliation, David passionately proclaims his unbroken confidence in his God. He recalls the many tokens of His mercy in the past: he remembers how often God has been his protector, his shield, the loved object of his proud homage, the kind Friend who so often had given him hope and courage when he was straitened. Wearied with the griefs and toils of his hasty flight, David, in the midst of perils, spends a night in sleep. When he awakes he sees a new and touching token of God's watchful love in the safety in which he has passed a night of peaceful slumber, though threatened on every side by ruthless foes. "Let my enemies come in thousands, I will not fear them," he says in an outburst of heroic confidence. In the same spirit of confidence, deeming the future of his hope already present, he raises the ancient battle-cry of victorious Israel: "Arise, O Yahweh!" and in spirit he sees his enemies broken, and their fangs, with which, wild-beast-like, they had threatened him, shattered. To Yahweh alone, he sees, belongs the strength of victory.

The royal prayer at the close, pointing clearly to a kingly poet, is called forth by the thought of the horrors of the civil war which has begun: 'On Israel, Thy people, be Thy blessing, Yahweh!'

There is no good reason that can be opposed to the Davidic origin of the psalm. The reference to the holy mountain (5) does not prove that the Temple was on Sion when the poem was composed. The Ark was already on Sion. Indeed, David had instructed the priests who wished to carry away the Ark in his flight to bring it back to Sion. The concluding verse clearly implies a royal author.

1. Psalmus David, cum fugeret a facie Absalom filii sui.	1. A psalm of David when he fled from his son Absalom.
2. Domine quid multiplicati sunt qui tribulant me? multi insurgunt adversum me.	2. O Lord how many are they that oppress me! How many there are that rise up against me!

3. Multi dicunt animæ meæ: Non est salus ipsi in Deo ejus.

3. Many do say of me:
"For him there is no help in his God."

4. Tu autem Domine susceptor meus es, gloria mea, et exaltans caput meum.

4. But Thou, O Lord, art my Protector;
My Pride, and He that uplifteth my head.

5. Voce mea ad Dominum clamavi: et exaudivit me de monte sancto suo.

5. With my voice I cry to the Lord:
And He heareth me from His holy mountain.

6. Ego dormivi, et soporatus sum: et exsurrexi, quia Dominus suscepit me.

6. I laid me down to rest, and slept;
And I arise because the Lord doth protect me.

7. Non timebo millia populi circumdantis me: exsurge Domine, salvum me fac, Deus meus.

7. I fear not even thousands of the people,
Who encompass me round about.
Arise, O Lord; save me, my God!

8. Quoniam tu percussisti omnes adversantes mihi sine causa: dentes peccatorum contrivisti.

8. For Thou hast smitten all those who were my foes without cause;
The teeth of sinners Thou hast broken.

9. Domini est salus: et super populum tuum benedictio tua.

9. With the Lord is help;
On Thy people be Thy blessing!

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1. A psalm (Hebrew, *mizmor*) is a song intended to be sung to a musical accompaniment.

2. *Quid multiplicati*, etc., is Hebrew idiom for: "How greatly are they multiplied; how many they are who, etc." II Kings xv., tells how all Israel supported Absalom with enthusiasm.

3. *Animae meae*, 'about me.' *Anima* is often used for self (and thus may take the place of a personal pronoun); it is also frequently used as=life. We ought to have the ablative with *de* instead of the dative.

Ipsi=huic.

In Deo ejus: the *ejus* is wanting in the Hebrew. The *multi* here are not the hostile *multi* of verse 2, but the half-hearted wavering friends of David.

4. The king's proud answer to the pessimists: 'The Lord will help me as He has always helped me.'

Susceptor is used in the Psalter as=helper or defender. The Hebrew, "Thou, O Yahweh, art a shield round about me," is changed intentionally into the less vivid, but, to the later mind, more respectful: *Susceptor meus es tu.*

Exaltare caput may mean either, to imbue with fresh courage, or, to raise to high dignity; here the former.

5. *Voce mea:* Hebrew, "I—my voice—did call." The Ark was already on Sion, and thither he turns in prayer, and thence help comes. *Clamavi=clamo. Exaudivi=exaudiet.*

6. *Dormivi*, 'I laid me down to rest'; or, 'I lay me down to rest.'

The text might be taken in one of three different senses. David may be speaking of past experiences when, though surrounded with danger, he slept hoping for God's protection and received it. Or, he may be thought as singing this psalm in the morning after a night of peaceful slumber during Absalom's rebellion ; or, we might assume that David here speaks a word of confidence before he gives himself to rest, remembering God's favours in the past. The second view would make the psalm a morning song (the more popular, and likely view) ; the third would make it an evening song.

Suscepit, protected. *Cf. susceptor*, verse 4.

7. *Circumdantes*, in hostile sense, ' beset me.'

Exsurge Domine ! ' Up, O Yahweh ! '—as if the Lord were seated in idleness or indifference.

Ḳumah Yahweh, ' Arise, O Yahweh ! ' was a battle cry of Israel. Save *me*—the safety of the King is needed for the safety of his people.

8. *Sine causa* is to be read with *adversantes*. *Sine causa*, rashly, in vain, gratuitously. The Hebrew is a more probable text here : " Thou hast smitten the cheek of my foes. Thou hast broken the teeth of the godless." The Greek translators read here : *leḥinnam*, in vain, for *leḥi*, face or jaw. The foes are thought of as furious wild beasts.

9. Help can come from God alone, and hence the royal singer prays : ' Let Thy blessing come upon Thy people.'

PSALM IV

A VESPER SONG

THE psalmist who, according to the title of the poem, is David, begs of the Lord the continuance of His mercies and favours (verse 2). He is of troubled mind because there are some who turn aside from God, and speak falsely of himself. These he addresses as "Children of men" (verse 3). He reminds them of the striking favours which he has received from God, and urges them to abandon the schemes which they are planning against him. He advises them to turn to God with a perfect sacrifice—the token of a perfect heart. Men complain of the failure, and sadness of all things. "And yet," says the psalmist, "the blessed light of God's face is on us who trust in Him, and fills us with a joy more deep than the gladness of a rich harvest or vintage."

He that lives in the light of God's face has no fear; and, with perfect trust in the Lord's protecting care, the psalmist lays him down to rest. The sleep that comes at once betokens the peace of his heart, and the fulness of his trust. The concluding verses show the psalm to be a vesper prayer.

Tradition assigns the psalm to David, and it also assigns the composition of the poem to the period following the defeat of Absalom. It is clear from the text itself that the poet is a person of importance. His enemies are men of high rank ("children of men"). The designation of the psalmist as *sanctus* (Hebrew *Ḥasid*) is regarded by many modern critics as an indication of a late (probably Maccabean) origin of the psalm. The contention, however, that *ḥasid* (*sanctus*) is a sort of technical term confined to the Greek period, is, to say the least, not proven.

1. In finem in carminibus, Psalmus David.

1. For the choir leader: on stringed instruments. A psalm of David.

2. Cum invocarem exaudivit me Deus justitiæ meæ: in tribulatione dilatasti mihi.
Miserere mei, et exaudi orationem meam.

2. When I call on Him, my just God heareth me.
When I was straitened, Thou didst set me at large,
Be gracious to me, and hear my prayer.

3. Filii hominum usquequo gravi corde? ut quid diligitis vanitatem, et quæritis mendacium?

3. Ye children of men, how long will ye be of hardened heart?
Why love ye the futile; and seek after the false?

4. Et scitote quoniam mirificavit Dominus sanctum suum : Dominus exaudiet me cum clamavero ad eum.
5. Irascimini, et nolite peccare : quæ dicitis in cordibus vestris, in cubilibus vestris compungimini.
6. Sacrificate sacrificium justitiæ, et sperate in Domino.

4. Know ye that the Lord hath wondrously favoured His worshipper.
The Lord doth hear me when I invoke Him.
5. Be angry [with me, if ye will] ; but sin not.
What ye plan in your hearts repent of on your couches.

6. Offer a due sacrifice, and put your trust in the Lord.

Multi dicunt : Quis ostendit nobis bona ?
7. Signatum est super nos lumen vultus tui Domine : dedisti lætitiam in corde meo.
8. A fructu frumenti, vini, et olei sui multiplicati sunt.

Many there are who say : Who will give us to see good fortune ?
7. Shown forth upon us is the light of Thy face, O Lord.
8. Thou givest joy to my heart,
Greater than doth the produce of corn and wine, and oil, when these abound.

9. In pace in idipsum dormiam, et requiescam ;
10. Quoniam tu Domine singulariter in spe constituisti me.

9. In peace I lay me down, and sleep forthwith.
For Thou alone, O Lord, makest me to abide in calm security.

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1. *In finem* represents the Greek ἐις τὸ τέλος. The Greek phrase seems to have arisen from a misreading or misunderstanding of the Hebrew *lam^{e}naṣṣeaḥ*, 'for the choir-leader.' Jerome has *victori*, as if there were question of the Aramaic verb *n^{e}ṣaḥ*, to be victorious. Accepting *in finem* as correct, some commentators took it to mean that the psalm was to be sung unceasingly ; others, that it was to be sung towards the close of the service ; others again, equate it with "*fortissimo*" ; others take it as implying that the psalm could be sung at any time, and not merely on certain stated days or feasts. The Greek commentators have attached all sorts of deep meanings to the phrase. The sense of the Hebrew—"for the choir-leader" is to be preferred here, and in all the other psalm-inscriptions in which *in finem* occurs. The inscription apparently implies that every poem to which it is prefixed, belonged in a special way to the official collection of songs which would be in charge of the chief singer.

In carminibus, 'with stringed instruments' (Hebrew).

Psalm, a song sung to a musical accompaniment (*mizmor*).

2. *Deus justitiæ meæ*, 'my just God.' The construction is the common Hebrew one of noun in construct state with connected abstract substantive, instead of noun and adjective. Compare *sacrificium justitiæ ; Deus salutis*, and similar constructions.

Dilatasti. For the Oriental, pain and sorrow and defeat are symbolised and suggested by narrowness of space restricting movement. Freedom of open spaces suggests strength and gladness. Hence the phrase, *Ambulavi in latitudine* (118, 45. *Cf.* 17, 20).

Miserere, be gracious to me. Note that *oratio* is used freely in the Vulgate in the Christian sense of ' prayer.'

3–5. " Sons of men " (*bᵉne 'ish,* not *bᵉne 'adam*) is suggestive of men of standing. These he warns to be careful when they are tempted to scheme against him. They have spoken calumnies about him ; but the psalmist tells them that God has helped him with wondrous deeds of mercy in the past, and will do so once more against themselves. If they are angry with him, let them not give rein to their anger, and speak sinful words of malice against him. Or, the sense may be, according to the Hebrew : " Tremble (at the thought of God's vengeance) and sin not." Instead of breathing rage and malice against the psalmist. they should offer a due sacrifice, *i.e.,* a sacrifice perfect in the sense required by the Law, and perfect also as inspired by a humble and contrite spirit.

That *sanctus* (*ḥasid*), *i.e.,* ' faithful worshipper ' of the Lord, means necessarily, as many critics contend, a faithful Jew of the Maccabean period, is a mere hypothesis.

Dicere in corde, " think."

6–9. While men are complaining : " When shall we see happiness again ? " the psalmist urges them to be of good heart. *Quis ostendit,* ' O that some one might show ! ' The psalmist uses here the words of the High Priest's blessing, Num. vi. 25*f.* : " May Yahweh bless thee and keep thee, and make His face to shine upon thee." In that light of God's face there can be no grief, but only a gladness greater than that of harvest-time.

7. *In corde,* for, *in cor.*

The *a* with *fructu, etc.,* is the Hebrew comparative particle *min.* The joy of an abundant harvest was regarded as one of the most intense of all joys. *Cf.* Isaias ix. 3.

9. Conscious of the Lord's unceasing care, he can lay him down, and abandon himself to the sleep that comes without delay (*in idipsum,* ' at once ').

PSALM V

A PRAYER FOR GUIDANCE AND FOR THE PUNISHMENT OF THE GODLESS

HERE David (according to the title of the poem) depicts himself as a priest who comes for the morning offering to the Temple. The morning service is preluded by a prayer for God's help and guidance. The priest sets the morning sacrifice in order, and then waits for the tokens of God's good pleasure. He reflects that neither the unjust, nor liars, nor murderers, nor the treacherous, are tolerated in the presence of the Lord. And yet, he himself is before the face of his God in the Temple ; but he has this privilege only through the rich fulness of God's kindness and mercy. He begs, then, to be kept on the path which God would have him follow. He calls for Divine punishment on the godless and unjust; but for the faithful worshippers like himself he begs the continuance of that Divine favour which protects, like an all-encompassing shield, the faithful friends of God.

There is some difficulty in regarding David as the author of this psalm. The Temple-service seems to be presupposed—though it is possible that the " Temple " (verse 8) is nothing more than the Tent in which the Ark was kept on Sion. At all events, if David is the singer, he seems to take here the rôle of a priest who is entrusted with the care of the morning service in God's House. Lying, and treachery, and murder were familiar in Israel at all periods ; and the reference to general godlessness does not, therefore, greatly help to date the poem.

1. In finem pro ea quæ hæreditatem consequitur Psalmus David.	1. For the choir-leader. According to . . . A psalm of David.
2. Verba mea auribus percipe Domine, intellige clamorem meum.	2. Give ear to my words, O Lord ! Give heed to my cry.
3. Intende voci orationis meæ, Rex meus et Deus meus.	3. Regard the words of my prayer, My King and my God !
4. Quoniam ad te orabo : Domine mane exaudies vocem meam.	4. For to Thee do I pray, my Lord, in the morning ; Thou hearest my voice.
5. Mane astabo tibi et videbo :	5. In the morning I present myself before Thee, And remain on the watch (for Thee).
Quoniam non Deus volens iniquitatem tu es.	For Thou art not a God that taketh pleasure in injustice ;

6. Neque habitabit juxta te malignus : neque permanebunt injusti ante oculos tuos.
7. Odisti omnes, qui operantur iniquitatem : perdes omnes qui loquuntur mendacium.
Virum sanguinum et dolosum abominabitur Dominus :
8. Ego autem in multitudine misericordiæ tuæ.
Introibo in domum tuam : adorabo ad templum sanctum tuum in timore tuo.

6. No wicked man can be Thy guest.
The godless abide not
In Thy presence,
7. Thou hatest all evil-doers ;
Thou destroyest them that speak falsehood.
The man of bloody deeds and of treachery
The Lord doth abhor.
8. But I, through the abundance of Thy graciousness,
Do enter into Thy House,
And make homage towards Thy Temple
With fear of Thee.

9. Domine deduc me in justitia tua : propter inimicos meos dirige in conspectu tuo viam meam.
10. Quoniam non est in ore eorum veritas : cor eorum vanum est.
11. Sepulchrum patens est guttur eorum, linguis suis dolose agebant,

9. O Lord, guide me in Thy justice,
Because of my enemies.
Make straight Thou my path before Thee.
10. For in their mouth there is no truth ;
Their heart is untrustworthy.
11. An open grave is their throat ;
With their tongues they deal treacherously.

Judica illos Deus.
Decidant a cogitationibus suis, secundum multitudinem impietatum eorum expelle eos, quoniam irritaverunt te Domine.
12. Et lætentur omnes, qui sperant in te, in æternum exsultabunt : et habitabis in eis.
Et gloriabuntur in te omnes, qui diligunt nomen tuum,
13. Quoniam tu benedices justo.
Domine, ut scuto bonæ voluntatis tuæ coronasti nos.

Judge them, O God ;
Let them fail in their schemes.
For the multitude of their sins drive them forth ;
Because they rouse Thee to anger, O Lord.
12. And let all who trust in Thee be glad :
Let them rejoice forever.
Thou wilt dwell in their midst.
And all who love Thy Name will boast of Thee.
13. For Thou dost bless the righteous,
And, with the shield of Thy favour
Thou dost encompass us, O Lord !

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1. *Pro ea quae hæreditatem consequitur ;* seems to represent what was, perhaps, originally intended to be the name of a melody. The Hebrew, however, suggests that the reference is to the instrument with which the psalm was to be accompanied. (*Neḥiloth* may=flutes, or, more generally, wind-instruments.) Jerome, translating *Pro haereditatibus*, gives no help. The Greek translators had the same consonantal text before them which the Hebrew still shows ; but they read *hannoḥeleth* instead of *hannᵉḥiloth*. We shall meet several parallel titles, or directions, throughout the Psalter. *Cf.* lxi. 1 ; vi. 1 ; lii. 1 ; xxi. 1 ; etc.

3. *voci orationis meæ,* ' my suppliant voice.'

5. *Astabo,* Hebrew, ' put in order,' *i.e.*, make all things ready (for the morning sacrifice). *Videbo,* ' I will look for Thee,' *i.e.*, will look

out for some sign[1] of Thy gracious presence. The psalm may perhaps be regarded as having been sung as an accompaniment of the morning sacrifice. Jerome translates : *mane præparabor ad te et contemplabor.*

The singer reflects that not all have the privilege to be the guests of the Lord, as he has. Psalm xiv. enumerates the qualities which are required in the man who will be a guest in the dwelling of the Lord ; they are the qualities which are especially wanting in those described here, verses 5, 6, 7. The psalmist himself does not *deserve* the grace which he enjoys ; it is granted to him by the loving kindness of God. *Cf.* Job v. 13 ; I Cor. iii. 20.

8. *In multitudine misericordiæ tuæ,* thro' Thy abounding graciousness, or favour, and not through any right or claim of the worshipper.

Ad templum, ' towards the Temple.' If David is the psalmist, the Temple must mean the Tabernacle.

9. *In justitia,* either, ' on account of Thy justice,' or, ' on the path of Thy justice.' *Propter inimicos*—to save me from my foes ; it would be better, perhaps, to read it with *deduc me in justitia* than with the following.

10. *Vanum*: the Hebrew has : ' their heart (interior) is destruction,' *i.e.* their whole thought is bent on destruction. The Hebrew, *hawwoth,* is not adequately represented by *vanum.* In Ps. xxxvii. 13 it is rendered by *vanitates. Cf.* li. 7.

11. An open sepulchre—because of the fetidness which it exhales, and its readiness to receive new occupants. The reference is to the malice of evil speech. For *linguis suis dolose agebant* Jerome has *linguam suam levificant* ; Hebrew, ' they make slippery their tongue.'

Judica, Hebrew, ' declare them guilty.' Jerome, *condemna eos,* Greek, κρίνειν = κατακρίνειν.

Decidant a, ' let them be foiled so as to fall short of.'

Secundum multitudinem impietatum, etc. ' Because of their multitudinous crimes dash them headlong.' *Irritaverunt* (Jerome, *provocaverunt*)=risen up in rebellion against (Hebrew).

The psalmist shows no pity for the godless ; they are, after all, God's foes even more than they are his. The contrast of the just and sinners is made with similar vividness in other psalms. *Cf.* Ps. lxii. and, for a reflection of the psalmist on his own privileges like the present psalm, *cf.* Ps. xxv.

13. *Ut scuto,* Hebrew : ' Thou dost crown (*i.e.,* encompass) them with [Thy] good pleasure as with a shield.' The Hebrew *ṣinnah* signifies a great shield covering the whole body.

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[1] We do not know what kind of sign would be looked for. Probably the priests had at their disposal a body of traditional lore, dealing with the tokens of Divine acceptance of sacrifice.

PSALM VI

A PRAYER IN TIME OF NEED

THE psalmist is in bitter need. Evil-doers and enemies of many kinds have caused him fear and unceasing care. His strength is failing, and his body is shaken, and his eyes have lost the brightness of life. He begs with intense earnestness to be saved from the death which threatens him. For the Lord can look for no advantage from his death. In the underworld there is no chorus of praise for God. All at once his fear is changed into confident hope, and with triumphant repetition he tells how the Lord has heard his prayer.

This psalm is ascribed by the title to David. Some modern commentators have taken the psalm as a complaint of a man who is stricken with some dreadful sickness, and is threatened with approaching death, and, at the same time, is mocked by his foes. The poem, however, as suggested in the translation, may be understood of a man grievously persecuted by his foes. It might describe the troubles of David when persecuted by Saul, or again during the rebellion of Absalom, or during other grievous times which are not described in the historical books. His enemies are, apparently, expecting his speedy destruction.

1. In finem in carminibus, Psalmus David, pro octava.

1. For the choir-leader; with stringed instruments; according to the octave (?); a psalm of David.

2. Domine, ne in furore tuo arguas me, neque in ira tua corripias me.

2. Lord, in Thy wrath rebuke me not,
And in Thy fury chastise me not.

3. Miserere mei Domine quoniam infirmus sum: sana me Domine quoniam conturbata sunt ossa mea.

3. Be gracious unto me, O Lord, for I am weak.
Heal me, O Lord, for my bones are shaken.

4. Et anima mea turbata est valde: sed tu Domine usquequo?

4. Yea, my soul is greatly dismayed.
But Thou, O Lord—how long?

5. Convertere Domine, et eripe animam meam: salvum me fac propter misericordiam tuam.

5. Rescue me once again, O Lord,
Rescue me for the sake of Thy graciousness.

6. Quoniam non est in morte qui memor sit tui: in inferno autem quis confitebitur tibi?

6. For in death there is none who thinks of Thee;
And in the underworld who shall praise Thee?

7. Laboravi in gemitu meo, lavabo per singulas noctes lectum meum : lacrimis meis stratum meum rigabo.

8. Turbatus est a furore oculus meus : inveteravi inter omnes inimicos meos.

9. Discedite a me omnes, qui operamini iniquitatem : quoniam exaudivit Dominus vocem fletus mei.

10. Exaudivit Dominus deprecationem meam, Dominus orationem meam suscepit.

11. Erubescant, et conturbentur vehementer omnes inimici mei : convertantur et erubescant valde velociter.

7. I am wearied with my sighing,
I bedew each night my bed;
With my tears I bathe my couch.

8. My eye is dim for grief,
I have grown old because of all my foes.

9. Begone from me all ye evil-doers,
For the Lord hath heard my tearful cry;

10. The Lord hath heard my petition ;
The Lord hath received my prayer.

11. Utterly ashamed and confused shall be my enemies ;
Quickly again shall they be brought to shame.

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1. *Pro octava* may describe some particular kind of stringed instrument suitable to accompany songs like this. The Targum explains—a harp of eight strings.

2–3. The psalmist is aware that his own sins have brought on him his sorrows. This is the first of the so-called Penitential Psalms. The others are xxxi., xxxvii., l., ci., cxxix., cxlii. But, though the psalmist knows he has deserved his punishment, he begs that it may be lightened. His body is shaken like a building that totters in an earthquake.

4–5. *Usquequo*, 'why dost Thou delay to help for so long?' *Convertere et eripe* may be, "turn graciously to me again, and rescue me" ; or, *convertere* may represent, as in verse 11, a Hebrew idiom. The Hebrew verbs "add" and "return" are often combined with another verb to express a repetition of the action expressed by that other verb : v.g. *et conversus vivificasti me* (Ps. lxx. 20) ; *revertetur et miserebitur nostri* (Mich. vii. 19) ; *neque convertentur operire terram* (Ps. ciii. 9) ; 'they shall not again cover the earth' ; *conversi sunt et tentaverunt Deum*, 'again they tempted God' (Ps. lxxvii. 41) ; *non adjiciat ut resurgat*, 'he will not rise again' (Ps. xl. 9) ; *et apposuerunt adhuc peccare ei* (Ps. lxxvii. 17) ; *non apponat nocere ei* (Ps. lxxxviii. 23) ; *aut non apponet ut complacitior sit adhuc* (Ps. lxxvi. 8) ; *ut non apponat ultra magnificare se homo* (Ps. ix. 39).

Eripe animam—anima, life, as often in Vulgate Psalter.

6. *In morte*, in the land of death. The same thought is suggested in xxix. 10 ; lxxxvii. 12 ; cxiii. 17 (*non mortui laudabunt te Domine, neque omnes qui descendunt in infernum*). The same idea—that God can expect no glory or praise from the dead, is expressed elsewhere also in the Old Testament. *Cf.* Isaias, xxxviii. 18-19 ; Ecclesiasticus, xvii. 26 ; Baruch, ii. 17 ; Job, x. 21-22. *Infernus*, Hebrew, Sheol (Greek, Hades) ; it was, in ancient Hebrew thought, a sort of underworld where the dead lived in darkness a life which was only partly

real—a life without thought or action, and, hence, without any worship of God.

Confiteri, 'praise'—so mostly in Vulgate Psalter.

7-8. When other men rest, and find relief from their sorrow, then, especially in the solitude of night, the singer is distracted by his griefs. He makes his couch to swim (Hebrew) with the flood of his tears. No wonder, then that his eyes have lost their lustre, and become like those of an old man (*turbatus est oculus*). The *furor* is vexation or grief. He himself has grown old and feeble through the unceasing enmity of those who are ever about him.

9 *ff*. The sudden transition from deep dejection to vigorous hope is often found in Hebrew poetry. It is due to the feeling that God has heard the poet's prayer. Notice the triumphant repetition of "has heard" in 9 and 10.

For *convertantur*, see above, verse 5. It is to be noted that the confusion of his enemies, and not their destruction, is asked for by the psalmist.

PSALM VII

A CRY FOR HELP

THE psalmist is threatened by many enemies, and begs for help against them from the Lord. He claims that he has given no cause for their hostility. Had he given such cause he would, he says, willingly pay for his offence with death. But, since he is innocent, he begs the Lord to declare his innocence in a public trial—a trial like the Last Judgment—at which the nations will be gathered to hear the sentence.[1] In this trial God will, the singer hopes, take His seat once again as world-judge, and by His sentence put an end to evil, and protect the just. The Psalmist sees his enemies preparing a new attack against him, and warns them that they are devising destruction for themselves when they think of destroying him. For the intervention of the Lord to this end, which the singer now confidently expects, he will sing a hymn of praise.

If we could ascertain the real nature of the charge made against the Psalmist which is referred to in verse 4, we should be able, perhaps, to date the poem with some certainty. But we do not know what is really implied in verse 4. The psalmist is obviously a person of great importance, since a great trial, like the Judgment of the nations, is demanded for his sake. The Davidic authorship claimed by the superscription, is, therefore, quite possible. We cannot identify the Benjaminite, Chusi.

1. Psalmus David, quem cantavit Domino proverbis Chusi filii Jemini.	1. A psalm of David which he sang because of the words of the Benjaminite Chusi.
2. Domine Deus meus in te speravi: salvum me fac ex omnibus persequentibus me, et libera me.	2. O Lord my God, in Thee do I put my trust. Save me from my persecutors and rescue me,
3. Nequando rapiat ut leo animam meam, dum non est qui redimat, neque qui salvum faciat.	3. That like a lion they rend me not, While there is none to rescue or save.
4. Domine Deus meus si feci istud, si est iniquitas in manibus meis:	4. O Lord my God, if I have done this thing, If there is injustice on my hands, If I have requited those that did evil to me,

[1] Some commentators regard verses 7–12 as an independent poem. The separation of 7–12 from the rest of the psalm is based chiefly upon metrical reasons. See *Revue Biblique*, January, 1920, p. 62, 67 *f*. It has been also suggested that vv. 13–17 should immediately follow v. 6, and that vv. 7–12 should be inserted between verses 17 aud 18. (Schlögl, *Die Psalmen*, p. 5).

5. Si reddidi retribuentibus mihi mala, decidam merito ab inimicis meis inanis.

6. Persequatur inimicus animam meam, et comprehendat, et conculcet in terra vitam meam, et gloriam meam in pulverem deducat.

7. Exsurge Domine in ira tua : et exaltare in finibus inimicorum meorum.

Et exsurge Domine Deus meus in præcepto quod mandasti :

8. Et synagoga populorum circumdabit te.

Et propter hanc in altum regredere :

9. Dominus judicat populos.

Judica me Domine secundum justitiam meam, et secundum innocentiam meam super me.

10. Consumetur nequitia peccatorum, et diriges justum, scrutans corda et renes Deus.

11. Justum adjutorium meum a Domino, qui salvos facit rectos corde.

12. Deus judex justus, fortis, et patiens : numquid irascitur per singulos dies ?

13. Nisi conversi fueritis gladium suum vibrabit : arcum suum tetendit, et paravit illum.

14. Et in eo paravit vasa mortis : sagittas suas ardentibus effecit.

15. Ecce parturiit injustitiam: concepit dolorem, et peperit iniquitatem.

16. Lacum aperuit, et effodit eum : et incidit in foveam quam fecit.

17. Convertetur dolor ejus in caput ejus : et in verticem ipsius iniquitas ejus descendet.

18. Confitebor Domino secundum justitiam ejus : et psallam nomini Domini altissimi.

5. Then, indeed, let me fall helpless before my foes.
Then let the enemy pursue me, and seize me ;
And tread down my life to earth,
And bring down my glory to the dust.

7 Arise, O Lord, in Thy anger.
Arise, O Lord my God ! for the sake of the command which Thou hast given.
Rise up against the furious excesses of my foes.

8. And the assembly of the nations will gather round Thee,
And do Thou, because of it, return (to Thy throne) on high.

9. The Lord is judge over the nations.
Judge me, O Lord, according to my justice,
And according to my innocence—which is in me.

10. Let the malice of sinners be brought to an end :
And do Thou confirm the just man ;
Thou God that searchest heart and reins !

11. My true help is from the Lord,
Who maketh safe the upright of heart.

12. God is a just, a strong, a long-suffering judge.
Doth He grow angry every day ?

13. If ye be not converted, He will wield the sword.
He hath stretched out His bow and made it ready ;

14. And on it He holdeth ready death-dealing darts ;
Things of fire hath He made His arrows.

15. Behold he (the sinner) is big with injustice.
He hath conceived mischief, and brought forth sin.

16. He hath digged a pit, and hollowed it out ;
And hath fallen into the pit which he hath made.

17. His mischief falleth back on his own head
And on his own pate his malice returns.

18. I will praise the Lord because of His justice ;
And I will hymn the name of the Lord, the Most High.

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1. The Hebrew calls this poem a *shiggayon*—a term of uncertain meaning (*cf.* Hab. iii. 1). Jerome's rendering, *Pro ignoratione,* gives

no help. In his translation Jerome takes Chusi as meaning Ethiopian and Jemini he regards as a proper name. But *filius jemini* represent, the Hebrew, *ben y^{e}mini*, Benjaminite, and Chusi, therefore, must be the name of an individual. The Massoretic text reads Kush, but the Greek reading Chusi (=Hebrew *Kushi*) is to be preferred. Chusi is probably to be connected with the Kushi of II Kings, xviii. 21–23, 31–32 (though the Kushi of that context is not called a Benjaminite). In his *Commentarioli in psalmos* (Anecdota Maredsolana, 3, 1, p. 18) Jerome says : *Sciendum itaque Chusi interpretari Aethiopem, et totum psalmum contra Saul esse conscriptum. . . . quem Aethiopem vocat propter sanguinarios et tetros et crudeles mores.* The only support of this view is the fact that Saul was a *ben y^{e}mini*, a Benjaminite.

2. *In te speravi*, Hebrew ; ' in Thee do I seek refuge.'

3. The enemy is likened to a ravening lion. *Rapiat*, Hebrew, ' rend.' *animam meam*, me.

4, 5. *Istud* is the charge. The Hebrew suggests that one charge was ingratitude towards kindly and helpful friends—' If I have requited with evil those who lived at peace with me.' The clause that follows, runs in Hebrew : " In fact I rescued those who were unreasonably hostile towards me.' So far was the psalmist from injuring his friends, that he actually went out of his way to assist his foes. The Latin puts a different complexion on the text. Here the charge seems to be, either that the poet has requited evil for evil, or, that he has requited kindness (*retribuentibus=dantibus*) with injury.

Ab inimicis inanis, either, ' fall away hopeless before his foes ' ; or, ' fail hopelessly through the action of his foes.'

6. *Anima, vita*, and *gloria* are practically synonymous. *In terra*, for classical, *in terram.*

7. But, since he is innocent, the Lord should justify him before all.

Exaltare in finibus, literally, ' Show Thy power in the territories of my foes.' But *fines* may, perhaps, be taken in connection with the Hebrew *ebhrah* as—' passing beyond,' ' excess.' Jerome refers it directly, with Hebrew, to God : *Elevare indignans super hostes meos.*

In præcepto, Hebrew ' trial,' the trial which the Lord has ordered for all, the world-judgment. The Vulgate might be rendered : ' Because of the Trial which Thou hast commanded.' The Hebrew says : ' Because Thou hast ordered a Trial.'

8. Description of the great assize.

Propter hanc ; better, *super hanc*. The Lord is prayed to take His throne as ruler and as Judge of the nations. The throne would be set in sight of all, and, therefore, *above* the gathering.

9. *Super me*, Hebrew ' *alai*,' (which is) in me. The verse might be also rendered thus : ' The Lord judgeth the nations : Procure for me justice, O Lord ! According to my justice, and my innocence, [let it be done] to me.' Some verb like *ya'^{a}bhor* (Job xiii. 13) would, in this view, have to be understood.

10. *Diriges*, establish, confirm. *Cf.* xxxvi. 23, *Apud Dominum gressus hominis dirigentur ;* xxxix. 3, *Direxit gressus meas ;* lxxvii. 8, *quae non direxit cor suum ;* ci. 29, *Semen eorum in æternum dirigetur.* The general sense is, 'make stable,' 'secure.'

11. *Justum adjutorium*, such help as is efficacious, and such as one may reasonably expect.

12. The question implies that God is not angry every day, or, all the time. The Hebrew says that God is angry (or threatens) every day. Both texts express a truth.

13. If the psalmist's enemies will not turn to God, God is ready with His weapons to destroy them.

14. *Vasa mortis*, Hebrew, 'instruments of death.'

Ardentibus=ardentes. Cf. Ephes, vi. 16.

15. The enemy of God and of the psalmist is pregnant with the malice which he has devised.

16. The picture is taken from the sportsman's life. Pits were dug to serve as traps for the wild beasts.

17. The picture is here that of a man who awkwardly throws a missile so that it falls back on himself.

The *dolor* is the mischief which he has planned for others.

18. *Altissimus* is one of God's titles ; it does not serve here merely as an attribute of *Dominus.*

PSALM VIII

MAN'S LITTLENESS AND GREATNESS

THE glory of God, as shown forth in nature and in man, is the theme of this poem. God's wondrous greatness can everywhere be seen. It is reflected especially in the heavens. When it is hymned by infant lips it disarms the enemies of God. Over against the great glory of God, man appears so trifling that it is strange that God should give any thought to him. Yet God has taken such deep interest in him, that He has given him a greatness far above that of nature, a greatness only less than divine. This kindness of God towards man only serves to show forth more fully His greatness. The poem ends with the same awestruck confession of God's glory with which it began.

The song seems to be a song of the vintage season. The glory of the nightly heavens is so emphasised that we may, perhaps, suppose that it was sung in the night time. Possibly it was sung during a night-watch in the Temple during the feast of Tabernacles. It may have been composed by David as a meditation on the glory of God, without any reference to liturgical use. The appropriation to a vintage-festival, like Tabernacles, implied in *Pro torcularibus*, is not necessarily Davidic.

1. In finem pro torcularibus, Psalmus David.

1. For the choir-leader. For the wine presses. A Psalm of David.

2. Domine Dominus noster, quam admirabile est nomen tuum in universa terra !
Quoniam elevata est magnificentia tua, super cœlos.

(Choir) :
2. O Lord, our Lord,
How wonderful is Thy name
In all the earth !
For Thy glory is exalted above the heavens.

3. Ex ore infantium et lactentium perfecisti laudem propter inimicos tuos, ut destruas inimicum et ultorem.

3. From the mouth of babes and sucklings
Thou hast set up praise, because of Thy foes
That Thou mightest destroy (Thy) enemy and vengeful foe.

(Single voice) :
4. Quoniam videbo cœlos tuos, opera digitorum tuorum : lunam et stellas, quæ tu fundasti.

4. If I look on Thy heavens
The work of Thy hands,
And on the moon and the stars which Thou hast made.—

5. Quid est homo, quod memor es ejus ? aut filius hominis, quoniam visitas eum ?

5. What is man that Thou shouldst remember him ?
Or the son of man that Thou shouldst visit him ?

6. Minuisti eum paulo minus ab Angelis, gloria et honore coronasti eum :

7. Et constituisti eum super opera manuum tuarum.
8. Omnia subjecisti sub pedibus ejus,

6. And (yet) Thou hast set him but a little below the angels :
With glory and with honour Thou hast encompassed him ;
7. And Thou hast placed him over the works of Thy hands.
8. All things hast Thou put beneath his feet.—

Oves et boves universas : insuper et pecora campi.
9. Volucres cœli, et pisces maris, qui perambulant semitas maris.

Sheep, and cattle—all of them,
And the wild beasts too,
9. The birds of heaven, and the fishes of the sea
Which traverse the paths of the sea.

10. Domine Dominus noster, quam admirabile est nomen tuum in universa terra !

(Choir) :
10 O Lord, our Lord !
How wonderful is Thy name
In all the earth !

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1. *Pro torcularibus. Cf.* Ps. lxxx and lxxxiii. The Hebrew suggests here rather a reference to a musical instrument. The Patristic commentators attached very wonderful mystic meanings to the wine-presses. St. Augustine, for instance, explains them as the Church, or the Word of God, or martyrdom.

2. *Domine Dominus noster* is the rendering of ' Yahweh Our Lord ! ' ' Nomen ' is equivalent to majesty, being.

3. The heavens are the garment of God (*cf.* Ps. ciii. 1-2), and in the heavens all eyes can see revealed His glory and majesty.

Perfecisti, produced, called into being, established. The lisping of babes, that behold the wonders of God's world, is a bulwark set up against scoffers and non-believers (Matt. xi. 16). The Hebrew text is, however, somewhat uncertain ; and the idea may be that God has set up the heavens as a stronghold against His foes.

4. *Quoniam* ought to be *cum.* The Latin here simply reproduces the Greek. The antiphonal arrangement suggested in the translation would explain the transition to first person singular. The general choir would sing verses 1-3 and 10 ; the remainder would be sung by a single voice.

5. *The filius hominis* is obviously parallel to *homo*, and both seem to have the same meaning. The application of verses 6 and 7 to Christ in Hebrews ii. 6-9 has led to the view that the ' Son of Man ' is here to be understood in a Messianic sense (*cf.* also I Cor. xv. 25-28). It seems, however, to be nothing more than the poetical equivalent or parallel, of ' man.'

Visitas, in the sense of ' taking interest in,' ' taking thought for.' Sometimes the word suggests unfriendly interest, punishment.

6. The immediate reference is to the dignity of man, of human nature generally. The Hebrew text speaks of ' God '—not of angels :

'Thou hast made him to lack but little of a God.' The translation 'angels' represents, no doubt, the Jewish exegesis of the age of the Greek translators. The "*ab*" expresses comparison, according to the Hebrew idiom. In the Epistle to the Hebrews (ii. 6) the Greek reading is followed, and βραχύ τι (*minus*) is taken in a temporal sense, 'for a brief period,' *i.e.* the lifetime of Jesus on earth.

Gloria and *honor* are generally used of God's attributes. The whole verse repeats the thought of Gen. i., that man is made in the image of God. In this is shown chiefly the wonderful interest (*visitatio*) which God takes in man.

7. Man's control over nature is also to be regarded as part of his close likeness to God. *Cf.* I Cor. xv. 26: *Omnia enim subjecit sub pedibus ejus*, where the Messianic reference of this verse is implied. (*cf.* Ephes. i. 22). What is true of man, generally, must be true, in the deepest and highest sense, of the man who sums up all things in Himself. The verses 7-9 look like a poetic meditation on Gen. i. 26, 28. The *pecora campi* are the wild beasts, as distinguished from the domestic animals.

9. *Qui perambulant semitas maris* is, in Hebrew, a new class of beings, 'everything that doth traverse the paths of the sea,' including the *cete illa grandia* of Gen. i. 21.

10. The poem is rounded off with the expression of wonder at God's greatness with which it began.

PSALM IX

A SONG OF THANKS FOR THE OVERTHROW OF ENEMIES

THE first part of this psalm (verses 2-21) is a song of thanksgiving for the rescue of Israel from foreign enemies; the second part (22-39) is a prayer for protection against troubles which have arisen within the Hebrew State.

Part I. The Lord has held judgment over the heathen strangers. He has reduced their cities to ruins, and blotted out their name for ever. Israel, avenged and victorious, sings glad songs of praise and thanks in Jerusalem. The heathens have met with that same fate which they had planned for Sion. The first part ends with a strong appeal to the Lord to set a masterful ruler over the heathens that they may realise that they are but mere men.

Part II begins with a complaint that the Lord is not helping in the hour of need. He seems to stand afar off, and to give no thought to His friends. The friends of the Lord are here the poor and the God-fearing, who are pursued and oppressed by godless Israelites. The oppression of the weaker Israelites by the wealthy and insolent and God-defying aristocrats is vividly described. The psalmist prays to God, as the sole refuge of the weak and lowly, to break the power of their ruthless oppressors.

The concluding verses (37-39) serve as a conclusion to *both* parts of the psalm. The foreign enemies have been ruined, and the oppressors within Israel have learned the lesson that man is but man, and that God is the shield of the weak and oppressed. The two parts of the poem end with the same thought.

In this analysis it is assumed that the two parts constitute a single poem. The Hebrew text regards them as two separate poems. The combined arrangement is, however, supported by certain features of the Hebrew text itself. This psalm is one of the alphabetical psalms, and the alphabetical structure is continued through the two parts. The two parts form a single psalm in the Greek versions, and in Jerome's version. The Hebrew text of the second part (Ps. x. Hebrew) has no title—as if it had been set in isolation by some accident. As we see, the two parts, besides being connected by the acrostic arrangement, end similarly, and the situation of Part I is implied in the conclusion of Part II. The Vulgate arrangement of the two parts as one poem is, therefore, to be retained. Since, however, Part II forms a separate psalm in the Hebrew text, the

Vulgate numbering of the psalms will henceforth, for the most part, be different from that of the Massoretic text (and therefore also, of the Revised Version).

The occasion of this poem cannot be determined. David had many experiences of victories abroad and troubles at home. Yet it is very difficult to find in any known incidents of his reign a background for the ninth Psalm. The tendency of many modern commentators is to parallel Part I with the prophecy of Nahum, and to explain the defeat of the heathen as referring to the fall of Niniveh. More radical critics would find the inspiration for the two parts in events of the Maccabean period. If we set aside the Vulgate ascription of the psalm to David, we shall have nothing to guide us in placing the poem but mere subjectivism. The words of the title: *Pro occultis filii* may point back to a consonantal Hebrew text which could be translated, 'According to the death of the Son'—but this again, would give us no help in discovering the historical context of the psalm.

1. In finem pro occultis filii, Psalmus David.	1. For the choir-leader. According to .. a psalm of David.

PART I

2. Confitebor tibi Domini in toto corde meo : narrabo omnia mirabilia tua.	2. I praise Thee, O Lord, with my whole heart : I publish all Thy wondrous deeds.
3. Lætabor et exsultabo in te : psallam nomini tuo Altissime,	3. I exult and rejoice in Thee ; I hymn Thy name, Most High.
4. In convertendo inimicum meum retrorsum : infirmabuntur, et peribunt a facie tua.	4. Because my enemy falleth back, And they [my foes] grow powerless, and come to naught before Thee.
5. Quoniam fecisti judicium meum et causam meam : sedisti super thronum qui judicas justitiam.	5. For Thou dost conduct my trial and my case : Thou dost sit on the throne judging justly ;
6. Increpasti Gentes, et periit impius : nomen eorum delesti in æternum, et in sæculum sæculi.	6. Thou dost chide the nations and the godless ceases to be. Their name Thou dost blot out for ever and aye.
7. Inimici defecerunt frameæ in finem : et civitates eorum destruxisti. Periit memoria eorum cum sonitu :	7. The swords of the foe have been altogether destroyed ; And their cities Thou hast overwhelmed. The memory of them is vanished with [the speed of] a [sudden] crash.
8. Et Dominus in æternum permanet. Paravit in judicio thronum suum ;	8. But the Lord remaineth for ever. He hath set up His throne for holding trial :

9. Et ipse judicabit orbem terræ in æquitate, judicabit populos in justitia.

10. Et factus est Dominus refugium pauperi: adjutor in opportunitatibus, in tribulatione.

11. Et sperent in te qui noverunt nomen tuum: quoniam non dereliquisti quærentes te Domine.

12. Psallite Domino, qui habitat in Sion: annuntiate inter Gentes studia ejus:

13. Quoniam requirens sanguinem eorum recordatus est: non est oblitus clamorem pauperum.

14. Miserere mei Domine: vide humilitatem meam de inimicis meis.

15. Qui exaltas me de portis mortis, ut annuntiem omnes laudationes tuas in portis filiæ Sion.

16. Exsultabo in salutari tuo: infixæ sunt Gentes in interitu, quem fecerunt.

In laqueo isto, quem absconderunt, comprehensus est pes eorum.

17. Cognoscetur Dominus judicia faciens: in operibus manuum suarum comprehensus est peccator.

18. Convertantur peccatores in infernum, omnes Gentes quæ obliviscuntur Deum.

19. Quoniam non in finem oblivio erit pauperis: patientia pauperum non peribit in finem.

20. Exsurge Domine, non confortetur homo: judicentur Gentes in conspectu tuo.

21. Constitue Domine legislatorem super eos: ut sciant Gentes quoniam homines sunt.

9. And He doth judge the world with fairness,
And He doth judge the peoples with justice.

10. The Lord is a refuge to the poor;
He is a helper in good time, in trial.

11. They that know Thy name shall trust in Thee,
For Thou dost not abandon those who seek Thee, O Lord.

12. Hymn the Lord who dwelleth on Sion;
Publish among the nations His deeds;

13. For as an avenger of blood He is mindful of them (*i.e.* the poor):
He doth not forget the cry of need of the poor.

14. Pity me, O Lord: behold my humiliation at the hands of my foes,—

15. Thou who dost raise me out of the gates of death,
So that I may recount all Thy glorious deeds
In the gates of the daughter of Sion.

16. I rejoice because of Thy help.
Caught are the nations in the destruction which they contrived:
In the net which they hid, their own foot is snared.

17. The Lord is made known by His practice of justice,
But the sinner is enmeshed in the works of his own hands.

18. Sinners shall be cast into the underworld—
All the nations who give no thought to God.

19. But not altogether will the poor be forgotten:
The enduring hope of the poor will not be always frustrated.

20. Arise, O Lord; let no man be presumptuous;
Let the nations be brought to trial before Thee.

21. Appoint, O Lord, a lawgiver over them,
That the nations may know that they are but men.

PART II

22. Ut quid Domine recessisti longe, despicis in opportunitatibus, in tribulatione ?

22. Why dost Thou keep Thyself far off, O Lord ?
Why dost Thou suffer the right moment to pass, in season of need ?

23. Dum superbit impius, incenditur pauper : comprehenduntur in consiliis quibus cogitant.

23. While the godless is proud, the poor man is consumed (with care) ;
Let them (the godless) be caught by the plans which they devise.

24. Quoniam laudatur peccator in desideriis animæ suæ : et iniquus benedicitur.

24. For the sinner boasts of his lusts,
And the godless one is loud in his own praise.

25. Exacerbavit Dominum peccator, secundum multitudinem iræ suæ non quæret.

25. The sinner embittereth the Lord.
In the abundance of his contempt [he saith] " He maketh no inquiry."

26. Non est Deus in conspectu ejus : inquinatæ sunt viæ illius in omni tempore.
Auferuntur judicia tua a facie ejus : omnium inimicorum suorum dominabitur.

26. There is no God before his eyes.
His ways are always shameful :

Thy laws are put away from before him
He lords it over all his enemies.

27. Dixit enim in corde suo : Non movebor a generatione in generationem sine malo.

27. He thinketh : " I shall not be shaken " ;
For all time I (shall be) free from misfortune."

28. Cujus maledictione os plenum est, et amaritudine, et dolo : sub lingua ejus labor et dolor.

28. His mouth is full of cursing, and taunting, and treachery ;
Beneath his tongue are toil and mischief.

29. Sedet in insidiis cum divitibus in occultis, ut interficiat innocentem.

29. He sits in ambush with the rich,
That he may slay the innocent in the darkness.

30. Oculi ejus in pauperem respiciunt : insidiatur in abscondito, quasi leo in spelunca sua.
Insidiatur ut rapiat pauperem, rapere pauperem, dum attrahit eum.

30. His eyes watch for the poor.
He lies in ambush in hidden places—like a lion in his lair :

He lies in ambush to seize the poor.
He seizes (him) and drags him along.

31. In laqueo suo humiliabit eum : inclinabit se, et cadet, cum dominatus fuerit pauperum.

31. With his noose he brings him down :
He stoopeth down, and lieth (on the ground ?) when he has mastered the poor.

32. Dixit enim in corde suo : Oblitus est Deus, avertit faciem suam ne videat in finem.

32. He thinketh : " God doth forget :
He turneth away His face that He may see nothing whatsoever."

33. Exsurge Domine Deus, exaltetur manus tua : ne obliviscaris pauperum.

33. Arise, O Lord God ! Let Thy hand be raised.
Forget not the poor.

34. Propter quid irritavit impius Deum ? dixit enim in corde suo : Non requiret.

34. Why doth the godless embitter God ?
He thinketh : " He will ask no questions."

35. Vides quoniam tu laborem et dolorem consideras : ut tradas eos in manus tuas.
Tibi derelictus est pauper: orphano tu eris adjutor.

35. Thou seest (this), for Thou lookest on labour and pain
That Thou mayest take them into Thine own care.
To Thee the poor man is left,
For the orphan Thou art the Protector

36. Contere brachium peccatoris et maligni : quæretur peccatum illius, et non invenietur.

36. Shatter, Thou, the arm of the sinner and the evil -doer :
His sin will be sought, but it will not be found.

37. Dominus regnabit in æternum, et in sæculum sæculi : peribitis Gentes de terra illius.
38. Desiderium pauperum exaudivit Dominus : præparationem cordis eorum audivit auris tua.
39. Judicare pupillo et humili, ut non apponat ultra magnificare se homo super terram.

37. The Lord will be King for ever and ever.
The nations will come to naught, far away from His land.
38. The Lord doth listen to the desire of the poor :
Thine ear doth hear the prayer of their heart,
39. To do justice to the orphan and the oppressed,
So that mere man may no more proudly exalt himself on earth.

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1. *Pro occultis filii* would represent a Hebrew *'al 'alumoth labben*. The Masoretic text first omits the *'al* and reads, *'al muth labben*. Other groupings of the Hebrew consonants are possible also.[1] Perhaps we have here the name of the melody to which the psalm was to be sung—'Death to the Son,' or 'Death makes pale,' etc. (The Fathers interpret the *occulta filii* as the mysteries of Christ, the Son of God.)

2. *Confitebor* is equivalent to *laudabo*. *Narrabo*, Hebrew : 'Let me recount.'

3. *In te*, 'because of Thee.'

4. *In convertendo inimicum* is an attempt to reproduce the Greek infinitive with article. It appears in a still more un-Latin form in Ps. cxxv. 1 : *In convertendo Dominus captivitatem Sion*, and ci. 23, *In conveniendo populus in unum.*

Infirmabuntur and *peribunt* are not necessarily to be understood of the future. Jerome has : *cum ceciderint, corruerint, perierint.*

5. *Judicium et causam neam* ; Hebrew : 'My verdict and my trial.' The sense seems to be : 'Thou hast undertaken the defence of my case.' The 'throne' is the judge's seat ; *judicas justitiam*, Hebrew idiom for *judicas juste* (*cf. judicatis iniquitatem*, Ps. lxxxi. 2).

6. The *gentes* are the heathen peoples who lived across the borders of Palestine.

7. *Inimici* is genitive. *Framea* is used in Vulgate for sword. *Defecerunt*, 'perished,' 'were destroyed.' *In finem*, 'for ever,' or, 'completely.' The Hebrew text here implied is the same as the Massoretic as far as the consonants are concerned. The Massoretes read, however : 'The enemy are vanished—ruins for ever.'

Cum sonitu : either, 'with a great and crashing overthrow,' or, 'with the suddenness of a crash.' The Hebrew *hemmah* ('they themselves') was read by the Greek translators as some form of the verb *hamah*. Theodoret says there is here a metaphor taken from

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[1] Schlögl reads 'Alemeth—a place-name, instead of *'almuth*.

the fall of houses during an earthquake. The Hebrew text is not here very reliable. Jerome translates : *completae sunt solitudines in finem, et civitates subvertisti ; periit memoria eorum cum ipsis.*

8. *In judicio,* for the purpose of judging, or holding trial.

10. *Pauperi,* the oppressed, in general.

In opportunitatibus in tribulatione ; Hebrew : 'in seasons of distress.' The Greek has taken Hebrew, *baṣṣarah* (distress) as *b^{e}ṣarah* (in distress).

12. There is a striking parallelism between verses 12-17 and verses 2-7. *Studia,* all that He does for His people. Jerome has *cogitationes ejus.*

13. *Requirens sanguinem,* an avenger of blood (unjustly shed). The 'poor' ; Hebrew, either, 'the oppressed,' or, 'the meek.'

14. Hebrew : 'The Lord hath been gracious to me ; and hath beheld (so, probably) my oppression at the hand of those who hate me.'

15. 'He raiseth me up into safety from the gates of death,' *i.e.* rescued me when death threatened. God saved the singer from death so that he might live to praise his Helper publicly in (the gates of) Sion.

16. *In salutari tuo,* 'the help which Thou givest.'

Infixæ, etc. The first picture is suggested by the method of trapping big game in pits, into which the wild animals walked unawares, and from which they could not climb out. The second picture is suggested by the snaring of game.

Interitus ; Hebrew, 'pit' ; Jerome, *fovea.*

To 'hide' snares is a Hebrew expression.

18. *Convertantur,* they will be sent back, or they will be given up, to Sheol—the world of the dead. The Hebrew verb *shubh,* here translated *converti,* does not necessarily mean to return. It can mean, as here, to make for one's own due place.

19. The enduring hope (*expectatio*) of the lowly and oppressed will not be always disappointed.

20. God is called upon to come forward, and show His power against the overweening self-confidence of men. It is a prayer for the protection of Israel against the heathen.

21. Set a 'master' over them, corresponding to a Hebrew, *moreh* ; Jerome has *terrorem,* reading Hebrew *mora'.*

22. Here begins the 10th Psalm in the Massoretic text.

God was formerly ever ready with His help, but now He seems to be unwilling to give assistance. He stands afar off, as if He did not care.

Despicis, 'Thou pretendest not to notice.' Hebrew : 'Thou dost hide Thyself.'

In opportunitatibus, etc., *cf.* v. 10 ; Jerome : *in temporibus augustiae.*

23. *Dum superbit,* 'because of the pride,' etc. *Incenditur* : the

Hebrew suggests the idea of a pursuit of the lowly which brings the latter to a fever heat.

24. *Laudatur* and *benedicitur* may be taken here in a media sense. The Hebrew is here uncertain in meaning.

25. The Hebrew makes the sense clear : in his arrogance (Hebrew, 'the loftiness of his nostrils' : *'appo* = his anger and his pride) the godless says : 'He (*i.e.* God) will make no inquiry [into my affairs]. There is no God.' Then the psalmist adds : 'Such are all his thoughts.' "*Non quæret*" : "*Non est Deus*" are words of the godless. *In conspectu ejus* is a free rendering of '[Such are] all his thoughts (or plannings).' The denial of God here referred to, is not a denial of God's existence, but of God's interest in men's doings (Providence).

26. *Dominabitur.* Translates a Hebrew verb which means puffing out the cheeks. This gesture of contempt he displays to his foes.

27. *Dicere in corde,* 'think.' He is quite confident of permanent good fortune.

28. The *labor* (toil) and *dolor* (mischief) are, of course, intended for others.

29. The "*divites*" are the natural allies of the godless. The prophetic literature of Israel contains many references to the oppression of the poor at the hands of the aristocracy. The Massoretic text does not speak of the "rich" here. It reads : 'He lies in ambush in the villages.' The Hebrew words for "villages" and "rich," though they are spelled very differently, resemble each other somewhat in sound.

It is better to read *in occultis* with *interficiat.*

30. His eyes from his hiding-place watch for the approach of his victim. He is like a lion watching for prey. *In abscondito* corresponds to *in occultis* of the preceding verse. What follows here describes the seizing of the prey. *Attrahit* expresses either the enticing of the victim into the snare set for him, or the actual seizing of him.

31. He pulls the victim down with his noose : then he stoops down, preparing, as a lion might, to spring on his prey. It is difficult to explain *cadet* of the oppressor. Did the Latin translator regard it as describing a stage in the seizing of his prey by the oppressor ? Or, does it describe the careless rest which the lion takes as soon as the resistance of his victim has been overcome ? The Hebrew seems to take the last clause of the verse as a description of the victim in his overthrow : 'The helpless one falls into his power.'

32. Hebrew : 'He thinks : "God has forgotten : He hath hidden His face : He will never see (it)" (*cf.* verses 25-26).

33. It is time for God to show the power of His right hand in the protection of the oppressed.

34. How can God tolerate the policy and theory of the godless ?

35. This is a contradiction of the practical atheist's view. God *does* see, and will remember. He is interested in the pain and trouble of His friends, and will take their case into His hands. Indeed, the oppressed have no other hope or solace but God. The orphan is a type of the helpless generally.

36. When the power of the impious is broken he will be able to sin no more.

37. The Lord has taken His seat as King once more. This appears from the defeat of the godless, and the protection of the poor and helpless. His enemies have vanished from His land, *i.e.* from the soil of Israel (corresponding to the national outlook of Part I of poem). The next verse expresses the fulfilment of the prayers of Part II of the Psalm.

38. *Præparatio cordis*, what the heart has prepared or proposed, *i.e.* the desires or prayers of the heart.

39. God is to give fair trial to the lowly and weak, so that His enemies, outside Israel and within it, may realise that there is a divine rule of the world, and that they are, after all, mere men. *Cf.* verse 21. Thus the two parts of the poem are brought into a unity by the concluding verse.

PSALM X

TRUST IN THE LORD!

IT is a time of peril. The social order is disturbed, and timid friends recommend the singer to fly to the safety of the hills. But the psalmist is full of trust in God. However uncertain all things on earth may become, the throne of God is fixed immovably in heaven, and from it God will deal out justice to the world. Mockers and sinners will be duly punished, and the pious and just will see the friendship of God, and live in the light of God's face.

Possibly we have here an echo of the troubles which straitened Israel in the days of David's wars with the Philistines. Or, the poem may reflect the difficulties of David during his persecution by Saul. He was often during that time an outcast, hiding, like a frightened bird, in the hills. But the stress is here laid on the chaotic condition of the State, rather than on the personal perils of a fugitive such as David was when he fled from the court of Saul. The general tone and style of the psalm strongly remind one of Psalms iii. and iv., and, from a literary point of view, the three psalms seem to have had a common origin.

1. In finem, Psalmus David.

1. For the choir-leader. A Psalm of David.

2. In Domino confido : quomodo dicitis animæ meæ : Transmigra in montem sicut passer ?

2. I trust in the Lord :
How can ye say to me :
" Fly like a bird to the mountains " ?

3. Quoniam ecce peccatores intenderunt arcum, paraverunt sagittas suas in pharetra, ut sagittent in obscuro rectos corde.

3. For, see, the sinners have stretched the bow,
And have put their arrows in the quiver,
To shoot in the darkness at the upright of heart !

4. Quoniam quæ perfecisti destruxerunt : justus autem quid fecit ?

4. For what thou didst establish they destroy;
But the just man—what can he do ?

5. Dominus in templo sancto suo, Dominus in cælo sedes ejus :
Oculi ejus in pauperem respiciunt palpebrae ejus interrogant filios hominum.

5. The Lord is in His holy palace.
The Lord has His throne in heaven
His eyes look on the poor ;
And His eyelids test the children of men.

6. Dominus interrogat justum et impium: qui autem diligit iniquitatem, odit animam suam.
7. Pluet super peccatores laqueos: ignis, et sulphur, et spiritus procellarum pars calicis eorum.
8. Quoniam justus Dominus, et justitias dilexit: æquitatem vidit vultus ejus.

6. The Lord testeth the just and the sinner;
He that loveth wickedness hateth himself.
7. He raineth snares down on sinners;
Fire, and brimstone, and storm-wind
are the portion of their cup,
8. For the Lord is just, and loveth just deeds
His countenance is turned unto justice.

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2. The speakers seem to be pessimistic friends of the singer (in the Latin text). The Hebrew makes them, apparently, speak mockingly: 'Away to your mountain, small bird!' The forest-clad hills would be the natural home and hiding-place of the bird. *Passer* is a name for small birds in general: Hebrew *ṣippor*. The hunters (*i.e.* the impious) are getting ready bow and arrow to shoot the righteous: the symbol—bird, is here replaced by the thing symbolised—the persecuted just.

3. *Pharetra*: Hebrew, 'string.'

4. The Hebrew has: 'If the foundations are destroyed, what can the righteous do?' The "foundations" are "*quæ perfecisti*," *i.e.* the laws which thy authority has established. If all that David has done to establish law and order is overthrown, what is the advantage of his further effort? This seems to be part of the statement of the speakers of verse 2.

5. This is the confident reply of the psalmist. God is in heaven as ruler of the world, and justice must, therefore, in the end prevail. 'God's in His heaven: all's right with the world.'

In templo, in His palace, where also stands His throne—heaven. While God's throne stands, truth must prevail.

Palpebræ—parallel to *oculi*. Why the eyelids? Is it that God sees even when His eyes seem to be closed; or, is it implied that, in His close scrutiny, God lowers somewhat His eyelids—as a man does when he wishes to see an object more closely? But most likely we have here equivalence of eyes and eyelids, as elsewhere, in parallelism: *Cf.* Jer. ix. 17: 'That our eyes may run down with tears, and our eyelids gush out with waters.'

6. The Hebrew reads: 'His (*i.e.* God's) soul hates him who loveth sin.' It is, of course, true also that a man who loves sin hates his own soul.

7. *Laqueos*: to ensnare the wicked. But the Hebrew ought, perhaps, to be translated 'glowing coals.' This would fit in better with the fire and brimstone and burning wind, or storm-wind, which follow. *Cf.* the story of the destruction of Sodom and Gomorrah. The destruction of the impious will be like the overthrow of the Cities of the Plain.

The "*pars calicis*" refers to the Hebrew custom according to which the head of the house presiding at table poured out for each member of the family his due portion of wine into his cup.

8. The Latin makes the countenance of the Lord look on deeds of justice. The Hebrew says that 'the upright shall see His (God's) face.' The vision of God's face is a symbol of blessedness. The Greek and Targum texts seem to have substituted for the Hebrew text the more reverential statement that God will look on the just.

PSALM XI

COMPLAINT OF THE PIOUS

THE time is one of social chaos. Pride, treachery, and deceit dominate society, and the pious are smarting under oppression. The psalmist prays for the destruction of his boastful and insolent foes. He remembers that the Lord has promised to come forward to help the righteous ; and, full of confidence in God's word, which is pure, like silver many times refined, he calmly awaits the divine protection against the existing generation of his foes—even though, for the moment, godlessness is permitted to prevail.

If we are to find a time for this poem in the life of David, it must be during his days of peril in the court of Saul. There he was surrounded by intrigue, and exposed to the malignant envy of his less successful comrades. The abundance of malice and intrigue which David saw in the little court of Saul, may have embittered him for a while against the pettiness of men generally, and called forth the complaints of this poem. But there is nothing definite in the psalm, besides the title, to attach it to David.

1. In finem pro octava, Psalmus David.

1. For the choir-leader ; according to the octave ; a psalm of David.

2. Salvum me fac, Domine quoniam defecit sanctus : quoniam diminutæ sunt veritates a filiis hominum.

2. Rescue me, O Lord, for the pious doth fail,
For vanished is faithfulness from among the children of men.

3. Vana locuti sunt unusquisque ad proximum suum : labia dolosa, in corde et corde locuti sunt.

3. Lying things the one speaketh against the other ;
They speak with deceiving lips and double hearts.

4. Disperdat Dominus universa labia dolosa, et linguam magniloquam.

4. May the Lord destroy all deceitful lips
And every boasting tongue

5. Qui dixerunt : Linguam nostram magnificabimus, labia nostra a nobis sunt, quis noster Dominus est ?

5. (Of those) who say : " We shall show forth the power of our tongue ;
Our lips depend on us alone. Who is our master ? "

6. Propter miseriam inopum, et gemitum pauperum, nunc exsurgam, dicit Dominus.
Ponam in salutari : fiducialiter agam in eo.

6. 'Because of the wretchedness of the helpless and the sighs of the poor
'I will now arise,' saith the Lord,
'I will put them in safety ;
I will act decisively therein.'

7. Eloquia Domini, eloquia casta : argentum igne examinatum, probatum terræ purgatum septuplum.
8. Tu Domine servabis nos : et custodies nos a generatione hac in æternum.
9. In circuitu impii ambulant : secundum altitudinem tuam multiplicasti filios hominum

7. The words of the Lord are words sincere
(They are) silver tried in fire, current in the land, seven times refined.

8. Thou, O Lord, wilt guard us,
And wilt protect us for ever from this generation
9. The godless come and go around (us) ;
According to Thine own greatness Thou dost make the children of men to increase.

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1. *Pro octava, cf.* Ps. vi. 1.

2. *Salvum me fac* : Hebrew, ' Give help, O Yahweh ! '

Deficit, fail, disappear.

Diminutæ sunt veritates ; no fidelity or constancy is left. *Filii hominum,* men.

3. *Corde et corde* is the *dipsuchos* of James i. 8—a double heart, *i.e.* an insincere heart.

5. Understand [*eorum*] *qui*, etc. *Linguam nostram magnificabimus,* we shall speak in a boasting, insolent fashion.

Labia nostra a nobis, etc., are *with* us, on our side. We can use them as we please. We are not compelled to use our lips to pay homage to any lord. It is a proud expression of independence—possibly against the King, possibly against David.

6. The words in this verse are spoken by God.

Ponam insalutari, ' I will set them in safety.'

Fiducialiter agam in eo—if spoken by God, must mean, ' I will boldly act on behalf of the oppressed ' ; ' I will show them the full power of my protection.' If the words are taken as spoken by the psalmist, they are the beginning of his profession of confidence in the word of the Lord which is contained in verse 7. In this second view the phrase will mean : ' I will put full trust in Him ' (*i.e.* God), or, ' in His words.' The Hebrew is difficult and obscure, but it clearly takes the whole verse 6 as spoken by the Lord.

7. The word of the Lord. His promise of help, is altogether trustworthy ; it is completely genuine, and fully meant.

Probatum terræ is often taken as, ' approved upon earth,' ' current,' ' (regarded as genuine) among men.' The reference is immediately to the silver. Jerome translates : *separatum a terra, i.e.* cleared of all dross. The Hebrew is obscure.

8. *Generatio* may be taken here as the present evil generation (so in translation above), or as ' the present time '—from now and for ever.

9. The impious are free to go and come, and plan, and execute their intrigues. The Latin text seems to imply that, in spite of the

freedom and success of the godless, God causes the children of men—the pious, to abound. The Hebrew text is here obscure ; it seems to refer only to the godless. Jerome's translation—*cum exaltati fuerint vilissimi filiorum hominum*, does not help us greatly. It is a strange thing to find a psalm ending on a note of failure or despondency. We may conjecture, therefore, that the text in the final verse has suffered serious corruption.

PSALM XII

CONFIDENCE IN THE TIME OF TRIAL

THERE are three stages in the poem. In the first (verses 1-3) the psalmist complains of the grief and care in which he is forced to live because God's face is turned away from him. In the second stage (4-5) he prays earnestly for help lest he die, and his death be taken by his foes as a token of his Lord's indifference or weakness. In the final section (6) he expresses his complete confidence in the certainty of help, and his song of complaint passes into a hymn of thanksgiving.

Those who accept the ascription of this poem to David, assign it to a somewhat later period in the royal singer's life than Psalm x. It suggests a more thoroughgoing persecution of the psalmist than does Psalm x. If it describes, as many think, the anxieties and troubles of David pursued by Saul, it belongs to the last and most troublesome period of Saul's campaign against David, when the latter was compelled to take refuge with his former foes, the Philistines.

1. In finem, Psalmus David.	1. For the choir-leader. A psalm of David.
Usquequo Domine oblivisceris me in finem ? Usquequo avertis faciem tuam a me ?	How long, O Lord, wilt Thou thus completely forget me ? How long wilt Thou hide Thy face from me ?
2. Quamdiu ponam consilia in anima mea, dolorem in corde meo per diem ?	2. How long must I carry care in my soul ; And grief in my heart the live-long day ?
3. Usquequo exaltabitur inimicus meus super me ?	3. How long shall my foe triumph over me ?
4. Respice, et exaudi me Domine Deus meus. Illumina oculos meos ne umquam obdormiam in morte :	4. Look on me, and hear me, O Lord my God ! Make my eyes to shine lest I fall asleep in death ;
5. Nequando dicat inimicus meus : Prævalui adversus eum. Qui tribulant me, exsultabunt si motus fuero :	5. Lest my foe should ever say : 'I have mastered him ' ; (Lest) my enemies rejoice when I stumble.
6. Ego autem in misericordia tua speravi. Exsultabit cor meum in salutari tuo : cantabo Domino qui bona tribuit mihi : et psallam nomini Domini altissimi.	6. But I hold firm my trust in Thy kindness : My heart will rejoice because of Thy help : I will sing unto the Lord who hath dealt kindly with me ; And I will hymn the name of the Lord, the Most High.

1. *Usquequo*: the 'How long!' four times repeated in the first section, shows the intensity of the psalmist's feeling. God seems to have forgotten him completely (*in finem*).

2. *Consilia.* The Hebrew text suggests anxious ponderings and plannings as to means of escape from perils that threaten. How long must he go on anxiously devising plans against this trouble?

Dolorem is governed by *ponam. Per diem* seems here to mean 'continually.' Some Greek texts add: 'and night.'

4. His eyes are dimmed and almost broken with grief. He prays the Lord to give them back their natural lustre, lest he "sleep the sleep of death," and thus give gladness to his enemies. The enemies will take the psalmist's failure as a proof of the helplessness of his God. That must not be.

6. Notice how the mere voicing of his sorrow and trouble in prayer brings comfort, and the full confidence that help and rescue are at hand.

PSALM XIII

THE FOOLS

THE psalmist looks back on a time not long past when blasphemy, religious indifference, and injustice prevailed (1-3); he rejoices that folly has met with its deserts, and that the impious have received their reward, and that their schemings against the righteous have turned back upon themselves (4-6). He ends with a prayer that the Lord may deign quickly to change the lot of Israel, and so give the nation reason to rejoice.

The occasion of the psalm cannot be determined. It is clearly implied that God has strikingly intervened to punish the godless enemies of the psalmist, but we have no means of explaining the implication. The poem appears again as Psalm lii, with the title '*Pro maeleth intelligentiæ David*,' *i.e.* (perhaps) 'To the tune of *Mahalath*(?), a *maskil* of David.' The second recension of the poem is in the so-called Elohistic spirit: it substitutes Elohim for Yahweh.[1] The concluding verse of Ps. xiii may, perhaps, refer to the Babylonian captivity. Obviously David could not have spoken of events which occurred four hundred years after his time except as a prophet. If the last verse refers to the Babylonian captivity, and if David is the author of the whole poem, we can look on the picture presented in the psalm as due to the moralisings of David on times to come, and as unconnected, therefore, with any definite incident in his own career. It is to be noted, however, that "*avertere captivitatem*" may, according to the Hebrew, simply mean 'change the lot,' or condition, without reference to an exile. Further, it is possible that the last verse is a liturgical addition to the psalm appended in the Exilic period.

1. In finem, Psalmus David.	1. For the choir-leader. A psalm of David.
Dixit inspiens in corde suo : Non est Deus. Corrupti sunt, et abominabiles facti sunt in studiis suis : non est qui faciat bonum, non est usque ad unum.	The fool hath said in his heart : "There is no God." They are perverted and hateful because of their deeds. There is none that doth good—not even one !

[1] Psalm lii. calls itself a *Maskil* of David ("*Intelligentia David*," Vulg.) The word *Maskil* seems to indicate either a didactic poem, or a poem constructed accurately according to received metrical principles. For meaning of *Maskil*, see Psalm xli.

2. Dominus de cælo prosperit super filios hominum, ut videat si est intelligens, aut requirens Deum.

3. Omnes declinaverunt, simul inutiles facti sunt : non est qui faciat bonum, non est usque ad unum.

2. The Lord looketh down from heaven
On the children of men,
To see if there is one that understandeth,
Or one that inquireth after God.

3. All have gone astray, all have become profitless.
There is none that doth good—no, not even one !

Sepulchrum patens est guttur eorum : linguis suis dolose agebant, venenum aspidum sub labiis eorum.

Quorum os maledictione et amaritudine plenum est : veloces pedes eorum ad effundendum sanguinem.

Contritio et infelicitas in viis eorum, et viam pacs non cognoverunt : non est timor Dei ante oculos eorum.

[Their heart is an open grave. With their tongues they deal deceitfully. The poison of adders is beneath their lips. Their mouth is full of malediction and taunting. Their feet rush on to deeds of bloodshed. Destruction and wretchedness are on their paths and the way of peace they know not ; there is no fear of God before their eyes·]

4. Nonne cognoscent omnes qui operantur iniquitatem, qui devorant plebem meam sicut escam panis ?

5. Dominum non invocaverunt, illic trepidaverunt timore, ubi non erat timor.

6. Quoniam Dominus in generatione justa est, consilium inopis confudistis : quoniam Dominus spes ejus est.

4. Have not all evil-doers experienced it(?)—
They who did evil, who devoured my people like a meal(?) of bread ;

5. They who called not on the Lord !
Then did they tremble with terror even where there was no (real) cause for fear,

6. For the Lord is with the generation that is upright.
Ye are brought to shame through intriguing against the helpless ;
For the Lord is his hope.

7. Quis dabit ex Sion salutare Israel ? cum averterit Dominus captivitatem plebis suæ, exsultabit Jacob, et lætabitur Israel.

7. O that rescue for Israel were come from Sion !
When the Lord bringeth back the captives of His people,
Jacob will be glad, and Israel will rejoice.

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1. The *insipiens* is the fool—the *nabhal* of the Hebrew. ' Folly ' —the attitude of the *nabhal*, included ingratitude to God, and open immorality. The ' fool ' does not deny God's existence : he denies only divine rule or Providence. The Targum version puts the thought well : ' There is no rule of God on earth.' There were no theoretical atheists in Israel. The ' fool ' was the man who thought that God does not care. *Cf.* Ps. ix. 34 ; Sophonias i. 12.

Dicere in corde=think. *Cf.* ix. 28.

In studiis suis appears in Ps. lii. as *in iniquitatibus*. The " *studia* " include both schemes, and the actions by which men put them in practice. ' Not even one ' is added by the Greek text ; it is not in the Hebrew.

2. God leans out from His throne in heaven to look for a "*maskil*,' an *intelligens*, the antithesis of the fool, among men. The *quaerens Deum*, the one that seeketh for God, the man that puts God before him in his life, is the same as the "*intelligens*." Possibly Ps. lii. is called a "*maskil*" because the poem deals with the madness of "folly," and the praise of prudence.

3. There is no *maskil* among men. They have all 'gone aside' from God; they have become "insipid" (Hebrew): they are "*inutiles*" because their evil life brings no profit or credit to their God. 'Not even one' is an integral part of the text here.

Sepulchrum patens, etc., to the end of verse 3, has been inserted here from the Epistle to the Romans, iii. 13-18. The Pauline text in question consists itself mainly of psalm passages.

Sepulchrum patens; *cf.* Ps. v. 10.

Venenum aspidum; *cf.* Ps. cxxxix. 4.

Quorum os; *cf.* Ps. ix. 28. *Veloces pedes*; *cf.* Is. lix. 7*f*. *Non est timor*; *cf.* Ps. xxxv. 2.

The passage from the Romans seems to have found its way into the text through the carelessness of some copyist; or, possibly, its insertion is due to the fact that St. Paul's texts depict so fully the character of the 'fool.' The insertion is absent from Ps. lii.

4. *Nonne cognoscent*, etc., 'They have sinned; have they not also realised the folly of their sin when its consequences have appeared?'

Esca panis, a meal, or a piece of bread. Ps. lii. reads, *ut cibum panis*. The phrase may be taken simply as 'who devour my people like bread.' (The Hebrew has been explained as meaning: 'They eat the bread of the Lord though they did not call on His name.')

5. Connect with preceding—'*qui*' *Dominum non invocaverunt*.

Illic trepidaverunt, etc. may mean that they were suddenly overtaken by God's vengeance when they had no special reason for expecting it. It has been taken also as meaning that the impious had reason to fear when the godly had none. The psalmist seems to refer to some definite event which we have no means of ascertaining. *Ubi non erat timor* is wanting here in Hebrew, but it is found in Hebrew of Ps. lii.

6. The ground of their fear was *quoniam Dominus in generatione justa est*, *i.e.* that there is indeed a God who cares for His elect, and protects them against their oppressors. The event referred to in verse 5 was such as to bring home this truth to the 'fools.'

Consilium inopis, etc. If this must be translated as it stands, it can only mean: 'the plan (*i.e.* the determination to seek after God) of the just (or "lowly"), you seek (or, have sought) to frustrate.' An easy change in the Hebrew would admit of the translation: *consilio inopis confusi sunt*, *i.e.* through the plan which they devised

against the lowly they (the " fools ") were brought to shame. Their cruel designs were defeated by the intervention of the Lord.

7. *Quis dabit* is the usual Hebrew manner of expressing an earnest wish : ' O that help might come from Sion ! '

Averterit captivitatem seems to mean in the Hebrew : ' when the Lord shall change the lot of His people.' The whole verse is a wish for the re-establishment of the nation after some time of trial or disaster.

PSALM XIV

THE CITIZEN OF SION

THE psalmist puts before us here the ideal of a pious Israelite. He dramatises his thought in Hebrew fashion, and brings an Israelite, or a procession of Israelites, to the entrance of the Temple (or Tabernacle) to ask of those who keep watch there (the Priests), what he must be, and do, who will enter into God's House, and there abide. The guardians of the Sanctuary answer that a true *domesticus Dei* must be honest, straightforward with himself and others, careful of his fellows' good repute, trustworthy, averse to all ill-gotten gain and bribery. He that answers to this description can never fail, or be confounded.

The psalm seems to be quoted in Isaias xxxiii. 13-16, and must, therefore, be at least older than the Isaian period. There is nothing in the psalm which excludes the Davidic authorship claimed by its title. When commentators infer from the absence of all reference to sacrifice and cult-ceremonial in the picture of the perfect Israelite, that the psalm must belong to a very late period, they forget that the psalmist is writing about the qualities which permit a man to join the household of God, and not about the actions to be performed by him when he is within the household.

1. Psalmus David.	1. A psalm of David.
	(Visitor to Temple).
Domine quis habitabit in tabernaculo tuo ? aut quis requiescet in monte sancto tuo ?	O Lord, who will dwell in Thy tent ? And who will abide on Thy Holy Mountain ?
	(Priests).
2. Qui ingreditur sine macula, et operatur justitiam :	2. He that walketh without stain, and practiseth justice ;
3. Qui loquitur veritatem in corde suo, qui non egit dolum in lingua sua :	3. Who thinketh truth in his heart ;
Nec fecit proximo suo malum, et opprobrium non accepit adversus proximos suos.	Who accomplisheth no deceit with his tongue ; Who doth no evil to his neighbour, And permitteth no slandering of his fellow-men ;
4. Ad nihilum deductus est in conspectu ejus malignus : timentes autem Dominum glorificat :	4. By whom the malicious is treated with (due) contempt ; Who praiseth those that fear the Lord,
Qui jurat proximo suo, et non decipit,	Who sweareth to his neighbour, and deceiveth him not ;

5. Qui pecuniam suam non dedit ad usuram, et munera super innocentem non accepit.	5. Who giveth not his gold for usury, And taketh not bribes against the guiltless :
Qui facit hæc, non movebitur in æternum.	Whoso acteth thus shall not fail for ever.

---

1. It has been conjectured on the basis of this psalm and of Ps. xxiii. 3-5 and Is. xxxiii. 14-16, that it was customary for the priests guarding the Temple gateways to warn those entering the Temple that only the pure and upright were entitled to enter. Here the visitor to the Temple, or the procession which approaches the Temple (or Tent), asks the question with which the Psalm begins. Possibly a form of song like this psalm was chanted whenever processions advanced towards the Temple on the feast days. The priests from within the Temple recite or chant the answer which is here given, verses 2 *ff.* What was true of the Temple may have been true, also, of the Tabernacle (verse 2) of David's time.

2. The answer of the priests reminds the people of what the holiness of God's House requires of them. In verse 2 the uprightness of external action is emphasised.

3. This is the uprightness of a man whose heart is right, and who is honest with himself and others ; he will not do evil, nor listen to slander against his neighbour.

4. He will despise the *malignus*—the godless, the antithesis of those "who fear God."

Qui jurat, etc. The Latin would suggest an oath to do his fellow a service, from which the true Israelite would not withdraw. The Hebrew is different : 'If he swears to inflict evil, he deceiveth not.' The reference seems to be to Lev. v. 4 : If a man swear he must accomplish his oath.

5. Is this an absolute prohibition of usury? Usury against Israelites, but not usury against foreigners, was prohibited in the Law. The conclusion we should expect would be : He that doth these things may hope to be the Lord's guest. But the priestly speakers naturally conclude with a blessing.

PSALM XV

GOD IS MAN'S CHIEF GOOD

THE psalmist has found in the Lord his true happiness, for the Lord gives peace to His faithful ones in Israel. From idol-worship and its abominations he turns to the Lord, who alone is *his* allotted possession. He gives thanks for the prosperity of his lot, and is sure that in the protection of the Lord he can, at all times, despise all peril. The Lord will not suffer His loyal friends to fail ; at the end He will give them the fulness of joy in the vision of Himself.

This poem seems to point to a time when many Israelites had begun to practise various forms of heathen worship. Indeed, it would almost seem as if the "*Sancti*"—the loyal servants of the Lord, were few as compared with those who 'ran after strange gods.' It is difficult to find a suitable occasion for such a poem in the life of David. But David could have composed it in his character as prophet, and perhaps, in his rôle as type of the Messias. The New Testament (Acts ii. 22-31 ; xiii. 35) takes the psalm as descriptive of the Messias, or rather, as composed by the Messias through the mouth of David. Modern critical writers are inclined to take the poem as a song of the Exilic period, during which many of the exiles in Babylon fell away from the worship of Yahweh. The psalm is of great religious importance, implying, as it does, a hope of a blessed immortality to be attained in the vision of God.

1. Tituli inscriptio ipsi David.	1. A monumental poem of David.
Conserva me Domine, quoniam speravi in te.	Guard me, O Lord, for in Thee I put my trust !
2. Dixi Domino : Deus meus es tu, quoniam bonorum meorum non eges.	2. I say to the Lord : My God art Thou ! For Thou hast no need of my possessions.
3. Sanctis, qui sunt in terra ejus, mirificavit omnes voluntates meas in eis.	3. As for the pious ones who dwell in His land— He hath wondrously accomplished all that which I did wish for them.
4. Multiplicatæ sunt infirmitates eorum : postea acceleraverunt.	4. Many are the woes of them that run after them (*i.e.*, strange gods).
Non congregabo conventicula eorum de sanguinibus, nec memor ero nominum eorum per labia mea.	I will not call together their gatherings because of (their) libations of blood. I will not take their name upon my lips.

5. Dominus pars hæreditatis meæ, et calicis mei : tu es, qui restitues hæreditatem meam mihi.

5. The Lord is my allotted possession, and the portion of my cup :
It is Thou that givest to me my inheritance.

6. Funes ceciderunt mihi in præclaris : etenim hæreditas mea præclara est mihi.

6. The measuring lines have fallen for me in pleasant places ;
And my possession is beautiful in my eyes.

7. Benedicam Dominum, qui tribuit mihi intellectum : insuper et usque ad noctem increpuerunt me renes mei.

7. I bless the Lord who hath given me insight :
Even unto the night my reins do exhort me.

8. Providebam Dominum in conspectu meo semper : quoniam a dextris est mihi, ne commovear.

8. I see the Lord at all times by me ;
For He is at my right hand that I may not waver.

9. Propter hoc lætatum est cor meum, et exsultavit lingua mea : insuper et caro mea requiescet in spe.

9. Hence my heart is glad, and my tongue rejoiceth,
And my flesh doth dwell in security;

10. Quoniam non derelinques animam meam in inferno : nec dabis sanctum tuum videre corruptionem.

Notas mihi fecisti vias vitæ, adimplebis me lætitia cum vultu tuo : delectationes in dextera tua usque in finem.

10. For Thou wilt not abandon me to the underworld ;
Nor wilt Thou permit Thy faithful worshipper to see destruction.
Thou wilt show me the way of life ;
Thou wilt fill me with joy through the vision of Thee.
Delights are in Thy right hand for ever.

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1. The Latin title, *Tituli inscriptio*, is not more or less clear than the Hebrew *Mikhtam*. *Tituli inscriptio* translates the Greek *stelographia*, *i.e.* an inscription on a pillar. The word *titulus* would by itself, perhaps, express this idea of a conspicuous inscription ; *inscriptio* makes this sense of *titulus* more obvious. The two words might be translated, ' an inscribed (or engraved) text.' The name of the psalm suggests, perhaps, its abiding worth. Containing prophecy and unusually deep theology it deserved to be carved, like a royal inscription, on a stela. The Hebrew *Mikhtam* cannot be explained. Jerome has " *Humilis et simplicis* " as if *mikhtam* were really two words, *makh*=lowly, and *tam*=perfect.

2. Thou dost not need them, for Thou hast them already. But the Hebrew seems to mean : ' I have no good thing that goes beyond Thee,' *i.e.* ' Thou art my chiefest good.' Jerome translates : *Bene mihi non est sine te.*

3. The Latin here differs from the Greek, the latter being somewhat closer to the Hebrew. The Latin speaks of the Lord as fulfilling wondrously (*mirificare*) his (the psalmist's) own wishes towards the pious of Israel. The Greek says that God carried out wondrously His own kind designs for the pious ones. As in the early Christian period the faithful were called " *Sancti*," so, in the psalms, the loyal friends of the Law often get this title.

4. This text describes the lot of those who have gone aside from the worship of the Lord. Their troubles have increased because they have run after stranger gods (*post ea*, i.e. *idola*). The Hebrew puts the thought clearly: 'Many are the woes of those who run after Another' (*i.e.* another god). The psalmist goes on to say that he will have nothing to do with their false worship. He will not summon (or, poss bly, 'join') their cult-gatherings because of the deeds of blood done by the idolaters, or, perhaps, because of the bloody offerings (such, possibly, as human sacrifices) which are presented by the idolaters to their divinities. He will not even so much as mention the names of the apostates. It is possible, however, to take *de sanguinibus* directly with *conventicula*, and understand the combination to mean *conventicula cruenta*, *i.e.* assemblies at which libations of blood were poured: so in Hebrew: 'I will not pour their libations of blood.' Here also there may be suggested the idea of human sacrifices, and libations of human blood.

5. In contrast with the idolaters, the psalmist looks on the Lord as his sole portion and possession. As the Hebrew *paterfamilias* poured into the cup of each guest at table the portion appointed to each one, so has the Lord been apportioned to the psalmist. The Lord is also the peculiar possession, the special portion, as it were, of a farm left by will, which has been assigned to the poet. The renegade Israelites serve foreign gods; the Lord is the possession of the faithful. The picture of the cup may have been suggested here by the libations of blood in the preceding verse. The Lord is, in a sense, the well-filled cup of Israel.

Restitues, 'establish'—so that it cannot be interfered with.

6. The thought of an inheritance suggests the idea of the measuring out of portions of land. For the measuring, measuring-ropes were needed; the portion which the measuring-lines of the psalmist have enclosed is pleasant. *In præclaris* for *in præclara*: *funis* (or *funiculus*), is equated by metonymy: with the space measured. *Cf.* Ps. civ. 11: *Funiculum hæreditatis vestræ*, 'the inheritance measured out to you. The 'pleasant inheritance' may be the land of Chanaan.

7. The reins are often regarded as the seat of perception. The Lord has advised the psalmist as to the path he should follow. The path has led to success, and so the singer thanks the Lord. *Usque ad noctem*, 'even in the night.' God's inspiration was at all times urgent.

8. He has determined to keep the Lord before his eyes. When the Lord stands at his right hand, he has no fear of any danger.

9. His mind and body (*caro mea*) are in perfect security. He is untroubled in mind, and secure from bodily peril.

10. The ground o his hope and confidence is that the Lord will not give up to destruction His faithful worshipper. *Infernus* and *corruptio* are made equivalent, by the parallelism. *Infernus* is the

Hebrew *Sheol*, the dwelling-place of the dead. The idea is that God will not permit His loyal friends (a possible reading of Hebrew would give here the plural, *sanctos*) to see death—a lasting destruction. It is clear that this hope in the full sense, was not realised in any one but Christ, so that the New Testament reference of this passage to Our Lord is fully justified (Acts ii. 24-32 ; xiii. 34-37). But, on the other hand, in a wider sense, as implying the continuance of the higher life of the spirit, and, therefore, the immortality of the soul, it has a general application.

11. The hope of an immortality in the light of God's face seems to be here also implied. God has taught the psalmist the genuine path to life—the life which will be spent with God Himself. *Cum vultu tuo*, 'by Thy countenance,' *i.e.* by the vision of Thy face. The Hebrew says : 'Fulness of joys is with (*i.e.* united with) thy face' (=presence) ; or, possibly, 'Fulness of joys is before Thy face.' Jerome has, *plenitudinem lætitiarum ante vultum tuum*. The Lord holds delights ever (*usque in finem*) ready in His right hand, to distribute them to His friends.

PSALM XVI

A PRAYER FOR JUSTICE AGAINST RUTHLESS FOES

THE poem contains three petitions. In the first (verses 1-5) the psalmist begs of God to give him justice and help against his foes. His cause is just: he is free from all guilt; his mind is pure, and his life has been directed by the Law. In a second prayer (6-12) he again begs for help from the Lord, and describes the cruel enemy who is threatening him. The third appeal (13-15) is for the destruction of the enemy. Even though the godless seem to prevail for a while, in the end justice will triumph, and the light of God's face will shine on those who are now oppressed.

The psalmist's attitude of complaint, the description of his enemies, his insistence on his own blamelessness, his prayer for a very special divine assistance, point to a time of great peril arising from the menace of powerful foes. The only period of David's career in which he found himself in such a position, was during the persecution of Saul. The poem is certainly descriptive of an individual, not of a community. The text of the psalm is in a comparatively poor condition, and we thus fail to get as much light from it about its origin as, at first sight, it seems to give. For many modern critics this psalm suggests the social and religious background of the late post-Exilic period. The psalm is, like the preceding, of very great religious value, since it implies, if it does not clearly state, the doctrine of immortality.

1. Oratio David.

Exaudi Domine justitiam meam: intende deprecationem meam.
Auribus percipe orationem meam, non in labiis dolosis.
2. De vultu tuo judicium meum prodeat: oculi tui videant æquitates.
3. Probasti cor meum, et visitasti nocte: igne me examinasti, et non est inventa in me iniquitas.
4. Ut non loquatur os meum opera hominum: propter verba labiorum tuorum ego custodivi vias duras.

1. A prayer of David.

Hear, O Lord, my just plea: give heed to my petition!
Give ear to my prayer which springs not from treacherous lips!

2. Let the judgment on me go forth from Thee:
Let Thine eyes look on justice!
3. Thou hast tested my heart and searched it, even in the night:
With fire Thou didst test me;
But sin was not found in me.
4. That my mouth may not speak of the works of men,
I keep myself from ways of evil because of the words of Thy lips.

5. Perfice gressus meos in semitis tuis : ut non moveantur vestigia mea.

5. Make firm my steps on Thy paths,
So that my feet may not be made to stray.

6. Ego clamavi, quoniam exaudisti me Deus : inclina aurem tuam mihi, et exaudi verba mea.

6. I call on Thee, for Thou hearest me, O God !
Bend Thine ear to me and hear my words.

7. Mirifica misericordias tuas, qui salvos facis sperantes in te.

7. Show wonderfully Thy kindness—
Thou who rescuest those that trust in Thee !

8. A resistentibus dexteræ custodi me, ut pupillam oculi.
Sub umbra alarum tuarum protege me :

8. Guard me as the apple of Thine eye from those who would resist Thy right hand :
Under the shadow of Thy wings protect me,

9. A facie impiorum qui me afflixerunt.
Inimici mei animam meam circumdederunt,

9. From the evil ones who attack me.
My enemies encompass me.

10. Adipem suum concluserunt : os eorum locutum est superbiam.

10. They shut up their unfeeling heart ;
Their mouth speaketh proud things.

11. Projicientes me nunc circumdederunt me : oculos suos statuerunt declinare in terram.

11. They cast me down and encompass me :
They set their mind to (my) overthrow.

12. Susceperunt me sicut leo paratus ad prædam : et sicut catulus leonis habitans in abditis.

12. They seize me like a lion ready for (his) prey,
And like a young lion that lurks in (his) lair.

13. Exsurge Domine, prævени eum, et supplanta eum : eripe animam meam ab impio, frameam tuam ab inimicis manus tuæ.

13. Up, O Lord, forestall him !
And cast him to earth : rescue me from the godless, [rescue me by] Thy sword

14. Domine a paucis de terra divide eos in vita eorum : de absconditis tuis adimpletus est venter eorum.
Saturati sunt filiis : et dimiserunt reliquias suas parvulis suis.

14. From the foes of Thy power, O Lord—
The men of the world ;
Requite them even while they live.
Their longing is sated with Thy stored up (anger).
They are abundantly sated with chastisement in their children ;
And they leave their inheritance (of affliction) to their children.

15. Ego autem in justitia apparebo conspectui tuo : satiabor cum apparuerit gloria tua.

15. But I shall appear in justice before Thee :
I shall be sated when Thy glory reveals itself.

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1. *Justitiam meam : meam* has nothing corresponding in Hebrew. *Justitia* is ' just cause.' *Intende*, i.e. *intende animum deprecationi*. *Deprecatio* seems to be used here in the sense of *precatio*.

Non in labiis—is a relative clause, ' which is not from,' etc., Hebrew, ' from lips free from guile."

2. *De vultu tuo*, ' from before Thee,' ' from out Thy presence.'

Judicium meum is the verdict or sentence on me. The psalmist appeals to God to judge his case, and give decision. He has no fear of the result. 'Let Thine eyes,' he adds, 'look with justice on the case.' The *æquitates* are the compelling merits of his case; and if God looks on them, His eyes will see justly or fairly.

3. God knows exactly how the psalmist stands: He has tested his heart, even at times when the psalmist did not look for God's testing, and He has found no trace of malice in him.

4. In the Vulgate the main verb is *custodivi*, 'I have kept myself from cruel ways' (*vias duras*): I have watched evil ways, so as to avoid them; and so as not to speak of the evil works of men. This I have done because of Thy commands (*verba labiorum tuorum*). But the structure of the text is here very obscure. The *viæ duræ* are more usually understood as ways of austerity, and *custodivi* in the usual meaning of observing faithfully. The Hebrew is quite different here from Vulgate; but the translation given of the Vulgate above puts the two texts in the closest relation that can be devised for texts so unlike.

5. *Perfice; cf. perfecisti laudem*, Ps. viii. 3: 'establish,' 'make firm.' Jerome has *sustenta*. The "*gressus*" include the whole conduct of life. *Vestigia*, feet, rather than foot-prints. The foot-prints would, of course, show whither the feet had strayed. In Hebrew parallelism *gressus* and *vestigia* are practically equivalents. *Moveri*, 'waver,' 'vacillate.' There must be no hesitation in moral and religious action.

6. He calls on God again, because he is sure of a hearing. *Inclina*, etc.: notice the repetition of the invocation of verse 1.

7. *Mirifica*, 'show forth wondrously!' He asks God to give him a striking proof of His graciousness (*misericordia*), as He has often done for those who seek refuge (so, Hebrew) in Him.

8. The 'right hand' is the power or authority of God. Against the adversaries of that authority the psalmist prays for help. God must guard him as a man would guard the pupil of his eye.

The shade of God's wings reminds one of the picture in Matt. xxiii. 37. *Cf.* Exod. xix. 4; Ruth ii. 12.

9. *A facie*—connect with preceding; 'Protect me from the godless who surround me and harass me.' *Animam meam*=me.

10. *Adipem concluserunt*, 'they have shut up their fat heart,' *i.e.*, they have entrenched themselves in callousness.

Superbiam, haughtily; Cf. *loqui mendacium* (Ps. v. 6); *loqui sapientiam* (xlviii. 4), and other similar expressions, in which the Vulgate uses the abstract noun instead of an adverb.

11. The Vulgate here is difficult, and the Hebrew makes difficulties also. The translation given above takes *projicientes me* as, 'casting me down to earth.' Having overthrown their victim, the enemies stand around him threateningly. The phrase *oculos suos*, etc., means,

according to Hebrew, 'they watch eagerly for a suitable chance to cast me headlong.'

12. The enemy compared, as often, to a beast of prey. The Vulgate differs somewhat from the Greek here. The Greek has: 'They thought of me as a lion thinks of its prey'; Hebrew: 'They are like the lion that longs for prey, and the young lion that lurks in the lair.'

13. This is the third appeal.

Prævenire, 'go to meet him,' with the implied sense, 'forestall him.' *Supplanta*, overthrow.

Animam meam, my life.

14. The interpretation of this verse is a somewhat hopeless task. *Frameam tuam* of verse 13 apparently should be read with both verses. 'Snatch (*eripe*) Thy sword from the foes of Thy power.' But how can the sword of the Lord be thought of as in the hands of His foes? The thought is, possibly, that the godless enemies of the psalmist have been used by the Lord as the sword of His chastisement against the psalmist. Now the psalmist would ask that the godless be no longer thus employed (*cf.* Bellarmine *in loc.*).[1]

It is possible to take *frameam tuam* as *per frameam tuam* (so, perhaps, Hebrew). The sense would be, then: 'Rescue my life; rescue it by Thy sword from the foes of Thy power.' Augustine's equating of *anima* and *framea* does not help.

What follows is still more difficult. The *pauci de terra* have been taken as the godless, materialistic, earth-loving foes of the psalmist (as in translation above); they have also been taken as the lowly ones, the servants of the Lord. In the second view the text is explained: *separa multitudinem impiorum a pusillo grege tuo . . . etiam in præsenti* [*vita*]: so Bellarmine. But this gives no explanation of *de terra*, and the context of the psalm does not suggest that the *pauci* are the lowly friends of God. Hitherto the psalmist has spoken of himself alone. It seems, then, better to take *pauci de terra* as descriptive of the godless. *Pauci* is then contemptuous: 'those contemptible ones, so earthly in their views, who think themselves so great.'

Divide eos is a further difficulty. It must mean: 'set the godless apart as a marked body, as Thy clearly marked foes' (or, perhaps, 'assign them their lot'). *In vita eorum*, 'even while they still live.' Their punishment must come in time for themselves and all to see it. This brings us away, of course, from the Hebrew, but some reasonable view of the Vulgate text is indispensable.

De absconditis tuis, etc. The reference here again is to the enemies of the psalmist. Hence the *abscondita* are not the stored up treasures

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[1] Some commentators think that David here speaks of himself as the Sword of Yahweh.

of God's mercies, but rather the hitherto restrained chastisements of His anger. 'Let their longings be sated (here sarcastic) with the treasures of Thy anger!' Nor are their chastisements confined to themselves; they will be tortured also in their children, and what the fathers have not fully endured, or that in which their punishment has not been full, will be left as an inheritance to their sons. The Greek reading, ἐχορτάσθησαν ὑείων represented in the Vetus Itala by *saturati sunt porcina*, suggests also, possibly, the idea of chastisement, rather than that of wallowing in lustful pleasures. It seems to be very reasonable to take the whole verse 14 as descriptive of chastisements to be borne by the evil-doers, the enemies of the psalmist, and by their sons.

15. The psalmist's lot will be very different: He will see the face (Hebrew—not, 'appear before the face') of God because of his innocence, and he will be sated when he awakes (from death) by the vision of God. The Vulgate would give the sense more accurately if it read *satiabor cum exsurgerim*. It is possible, however, to refer the 'awaking' to the Lord, as is implied in the Latin (*apparere* is due to the reverence of the Greek translator, who substituted ὀφθῆναι for Hebrew *haḳiṣ*), and then to translate 'I shall be sated at Thy awakening (when Thou dost bestir Thyself to help me), with the vision of Thee.' It is, however, much simpler to take the awakening as the act of the psalmist, since we then have here a clear statement of confident hope of immortality. Jerome renders 13-15 thus: *Surge, domine, præveni faciem ejus, incurva eum: salva animam meam ab impio, qui est gladius tuus, a viris manus tuæ, domine, qui mortui sunt in profundo, quorum pars in vita, et quorum de absconditis tuis replesti ventrem: qui saturabuntur filiis, et dimittent reliquias suas parvulis eorum. Ego in justitia videbo faciem tuam: implebor, cum evigilavero, similitudine tua.* This translation is suggestive enough of the obscurity of the passage.

PSALM XVII

A SONG OF THANKSGIVING AND TRIUMPH

THE royal poet will sing a song of heartfelt praise and thanks for the special favours and mercies which God has granted to him. He has been rescued from many perils, and raised to the highest honours. In verses 2-7 we have a sort of summary of the psalm. The poet was in extreme peril through the plotting of his foes : he called on the Lord for help and was rescued. In verses 8-20 he describes the manner of his rescue. In a thunderstorm the Lord came down, and overwhelmed, and scattered his enemies. In verses 21-25 we are told that the merciful intervention of the Lord was due to the poet's piety, and loyalty to God's Law ; for (as is shown in verses 26-31) to the pious God showeth favour, and dealeth out mercy. Once more (verses 32-46) the singer returns to what God has done for him. He has protected him in battle, smitten his foes, and humbled strange peoples beneath his rule. The poem closes (verses 47-51) with the solemnly expressed resolution of the psalmist to praise his Lord among the gentiles.

This poem appears also in II Kings, xxii, as a poem of David. Though the text of II Kings xxii, differs in a number of small points from the psalm-text, it is obviously the same poem as the one we have here. The Davidic origin of Psalm xvii is thus assured in a very satisfactory fashion. Internally the poem points to such an author as David. The poet is a general, and a king, and a victorious leader, who subdues peoples hitherto unknown to Israel. All this suits David better than any other king of Israel. The description of the coming of God in the thunderstorm reminds one of Hebrew poetry of the most ancient period (*cf.* Judges v. 4, 5, and the Song of Deborah generally). We may, therefore, confidently accept the Davidic authorship of this poem. The circumstances of its composition (verse 1) are described in II Kings, xxii, in the same way as here.

1. In finem puero Domini David, qui locutus est Domino verba cantici hujus, in die, qua eripuit eum Dominus de manu omnium inimicorum ejus, et de manu Saul, et dixit :

1. For the choir-leader: by the servant of the Lord, David, who chanted to the Lord the words of this song on the day when the Lord rescued him from the power of all his foes, and from the power of Saul. And he said :

2. Diligam te Domine fortitudo mea :

2. I love Thee, O Lord, my Strength !

3. Dominus firmamentum meum, et refugium meum, et liberator meus.

Deus meus adjutor meus, et sperabo in eum.
Protector meus, et cornu salutis meæ, et susceptor meus.

3. The Lord is my stay and my refuge, and my Saviour.
My God is my helper, and in Him I set my hope.
He is my protector and the horn of my safety,
And my guardian.

4. Laudans invocabo Dominum : et ab inimicis meis salvus ero.

4. With praises I call on the Lord,
And I am saved from my foes.

5. Circumdederunt me dolores mortis : et torrentes iniquitatis conturbaverunt me.
6. Dolores inferni circumdederunt me : præoccupaverunt me laquei mortis.

5. Pains of death pressed upon me,
And torrents of misfortune dismayed me.
6. The woes of the underworld girt me round ;
And the bonds of death enmeshed me.

7. In tribulatione mea invocavi Dominum, et ad Deum meum clamavi :
Et exaudivit de templo sancto suo vocem meam : et clamor meus in conspectu ejus, introivit in aures ejus.

7. In my misery I called on the Lord ;
And to my God I cried.
And He heard from His Sacred Palace my voice ;
And my cry came before Him, even unto His ears.

8. Commota est, et contremuit terra : fundamenta montium conturbata sunt, et commota sunt, quoniam iratus est eis.
9. Ascendit fumus in ira ejus : et ignis a facie ejus exarsit : carbones succensi sunt ab eo.

8. The earth tottered and quaked :
The foundations of the mountains were a-trembling and a-quivering,
For He was angry with them.
9. The smoke of His anger rose up,
And from His face fire was enkindled ;
Glowing coals burned forth from Him.

10. Inclinavit cœlos, et descendit : et caligo sub pedibus ejus.
11. Et ascendit super Cherubim, et volavit : volavit super pennas ventorum.

10. He lowered the heavens and (He Himself) came down ;
And darkness was around His feet.
11. He mounted the Cherubs and flew ;
And sped on the wings of the storm.

12. Et posuit tenebras latibulum suum, in circuitu ejus tabernaculum ejus : tenebrosa aqua in nubibus aeris.

12. Darkness He made His shroud ;
Round about Him was His tent—
Dark waters of the clouds of heaven.

13. Præ fulgore in conspectu ejus nubes transierunt, grando et carbones ignis.
14. Et intonuit de cœlo Dominus, et Altissimus dedit vocem suam : grando et carbones ignis.
15. Et misit sagittas suas, et dissipavit eos : fulgura multiplicavit, et conturbavit eos.

13. Before the brightness of His face the clouds passed away.
Hail and burning coals!
14. And from heaven thundered the Lord
And the Most High let His voice resound.
Hail and burning coals !
15. And He sent His arrows and scattered them ;
He multiplied His thunderbolts and dismayed them.

16. Et apparuerunt fontes aquarum, et revelata sunt fundamenta orbis terrarum :
Ab increpatione tua Domine, ab inspiratione spiritus iræ tuæ.

16. The springs of the deep appeared ;
And the foundations of the world were laid bare,—
Because of Thy chiding, O Lord !
Because of the breath of Thy wrath.

17. Misit de summo, et accepit me : et assumpsit me de aquis multis.

17. He reached out from Heaven and grasped me ;
And drew me forth from the multitudinous waters.

18. Eripuit me de inimicis meis fortissimis, et ab his qui oderunt me : quoniam confortati sunt super me.

18. He saved me from my powerful foes,
And from those that hate me ; for they had become too powerful for me.

19. Prævenerunt me in die afflictionis meæ : et factus est Dominus protector meus.

19. They had fallen on me in the day of my misfortune ;
But the Lord became my Protector,

20. Et eduxit me in latitudinem : salvum me fecit, quoniam voluit me.

20. And led me out into an open place, and set me in security,
For He held me dear.

21. Et retribuet mihi Dominus secundum justitiam meam, et secundum puritatem manuum mearum retribuet mihi :

21. The Lord dealt with me according to my justice ;
And according to the cleanness of my hands He did repay me.

22. Quia custodivi vias Domini, nec impie gessi a Deo meo.

22. For I did keep the ways of the Lord,
And did no evil to bring me away from God.

23. Quoniam omnia judicia ejus in conspectu meo : et justitias ejus non repuli a me.

23. For all His laws were before my eyes ;
And His decrees I put not from me ;

24. Et ero immaculatus cum eo : et observabo me ab iniquitate mea.

24. And stainless I stood before Him,
And kept myself from my sin :

25. Et retribuet mihi Dominus secundum justitiam meam : et secundum puritatem manuum mearum in conspectu oculorum ejus.

25. And the Lord dealt with me according to my justice,
And according to the cleanness of my hands before His eyes.

26. Cum sancto sanctus eris, et cum viro innocente innocens eris :

26. Towards the pious Thou art gracious ;
And towards the upright Thou dost act uprightly.

27. Et cum electo electus eris : et cum perverso perverteris.

27. With the just Thou dealest justly ;
And with the treacherous Thou dealest craftily.

28. Quoniam tu populum humilem salvum facies : et oculos superborum humiliabis.

28. For Thou rescuest a lowly people,
But arrogant eyes Thou humblest.

29. Quoniam tu illuminas lucernam meam Domine : Deus meus illumina tenebras meas.

29. For Thou dost make my light to shine, O Lord ;
My God, enlighten my darkness !

30. Quoniam in te eripiar a tentatione, et in Deo meo transgrediar murum.

30. For through Thee I am saved from attack ;
And through my God I leap over a wall.

31. Deus meus impolluta via ejus : eloquia Domini igne examinata : protector est omnium sperantium in se.

31. The dealings of my God are beyond reproach ;
The words of the Lord are tested by fire ;
He is the Guardian of all who put their trust in Him.

32. Quoniam quis Deus præter Dominum ? aut quis Deus præter Deum nostrum ?

32. For who is God but the Lord ?
Or who is God but our God ?

33. Deus qui præcinxit me virtute : et posuit immaculatam viam meam.

33. God it is who has girt me with strength,
And made my way stainless :

34. Qui perfecit pedes meos tamquam cervorum, et super excelsa statuens me.
35. Qui docet manus meas ad prælium : et posuisti, ut arcum æreum, brachia mea.

34. Who hath made my feet like those of the stag,
And set me on the high places :
35. Who hath trained my hands for battle,
And made my arms like an iron bow.

36. Et dedisti mihi protectionem salutis tuæ : et dextera tua suscepit me :
Et disciplina tua correxit me in finem : et disciplina tua ipsa me docebit.
37. Dilatasti gressus meos subtus me : et non sunt infirmata vestigia mea :
38. Persequar inimicos meos, et comprendam illos : et non convertar, donec deficiant.
39. Confringam illos, nec poterunt stare : cadent subtus pedes meos.

36. Thou didst give me the shield of Thy help,
And Thy right hand did guard me ;
And Thy teaching hath set me right indeed,
And Thy teaching hath trained me.
37. Thou hast made free my stride ;
And my feet have not failed.
38. I pursued my enemies and overtook them ;
I turned not back till they were destroyed.
39. I smote them, and they could not stand ;
They fell beneath my feet.

40. Et præcinxisti me virtute ad bellum : et supplantasti insurgentes in me subtus me.

41. Et inimicos meos dedisti mihi dorsum, et odientes me disperdidisti.

40. For Thou didst gird me with strength for battle ;
And didst overthrow those who rose in revolt against me.
41. And my enemies Thou didst turn from me in flight ;
And them that hated me Thou didst scatter.

42. Clamaverunt, nec erat qui salvos faceret, ad Dominum : nec exaudivit eos.
43. Et comminuam eos, ut pulverem ante faciem venti : ut lutum platearum delebo eos.

42. They cried, but there was none to save them—
To the Lord, but He heard them not.
43. And I scattered them like dust before the breeze ;
Like mire in the streets I swept them away.

44. Eripes me de contradictionibus populi : constitues me in caput Gentium.
45. Populus, quem non cognovi, servivit mihi : in auditu auris obedivit mihi.

44. Thou didst save me from the contendings of the people ;
Thou didst set me up as head of nations:
45. A people whom I knew not became my slave ;
At the very mention of my name it made submission to me.

46. Filii alieni mentiti sunt mihi, filii alieni inveterati sunt, et claudicaverunt a semitis suis.

46. The children of the stranger paid flattering court to me.
The children of the stranger waned in strength ;
And limped away from their paths.

47. Vivit Dominus, et benedictus Deus meus, et exaltetur Deus salutis meæ.
48. Deus, qui das vindictas mihi, et subdis populos sub me, liberator meus de inimicis meis iracundis.
49. Et ab insurgentibus in me exaltabis me : a viro iniquo eripies me.

47. The Lord liveth, and blessed be my God ;
And praised be my rescuing God !
48. The God who giveth me vengeance,
And subdueth nations unto me :
My Saviour from my raging foes !
49. Above those who revolt against me
Thou dost raise me,
And from the godless Thou dost save me.

50. Propterea confitebor tibi in nationibus Domine: et nomini tuo psalmum dicam,	50. Therefore, I praise Thee among the nations, O Lord! And sing a hymn to Thy name.
51. Magnificans salutes regis ejus, et faciens misericordiam Christo suo David, et semini ejus usque in sæculum.	51. For Thou art He that giveth mighty help to the king, And showeth kindness to His anointed, David, and to his seed for ever.

2, 3. The Hebrew is more poetic: 'My Rock, my Fortress, my Deliverer, my God, my Strong Tower to which I flee, my Shield, and Horn of my victory, my Stronghold!' The Greek (followed by Vulgate) has toned down the boldness of the epithets.

Cornu salutis. The horn symbolises strength. God was the mighty source of the help which saved him. (So, too, the altar of God was equipped with horns, by grasping which a man condemned to death could secure asylum.)

Susceptor=protector. *Cf.* Ps. iii. 4; ix. 10.

4. In Hebrew the sense seems to be: 'Praised be Yahweh! I cry!' Thus *Laudans* should be *Laudandus.* '*Mehullal Yahweh*' was David's battle cry.

5, 6. For the "*dolores mortis*" the parallel Hebrew text in Kings has 'billows of death,' which would suit better the parallel *torrentes iniquitatis.* In verse 6 the *dolores inferni,* when taken in parallelism with *laquei mortis,* make a strange impression. The Hebrew *hebhle* was taken by the Greek translators as, 'pains,' or 'pangs'; but it could be taken also as 'ropes' or 'cords' (*cf.* Ps. xvi. 6). In verse 6 the meaning 'cord' or 'thong' is the only one possible. In verse 5 the parallel text in II Kings, xxii, reads: the breakers (or billows) of death.' The Vulgate of II Kings, xxii. 5, 6, reads: *Quia circumdederunt me contritiones mortis, torrentes Belial terruerunt me. Funes inferni circumdederunt me, prævenerunt me laquei mortis.* We may, therefore, understand 'breakers of death' in verse 5 and 'bonds of the underworld' in verse 6. In verse 5 the reference is to Sheol, the Hebrew underworld, thought of after the manner of the abyss; the *torrentes Belial* are the streams of the underworld (*cf.* Job. xxvi. 5). In verse 6 death is pictured as a hunter from whose noose or snare the psalmist hardly escaped. The psalmist will convey in his picturesque way that death was menacingly near to him.

7. The "palace' is the heavenly palace—not the Temple.

8. The verses 8-16 are a fine description of the thunderstorm by which the Lord dismayed the foes of the psalmist.

Commota, etc.: the earth seems to tremble in the gathering storm. There may be present here the idea of an earthquake also. More than any other phenomenon, an earthquake would symbolise the anger of God. The very pillars of earth, the foundations of the mountains, trembled at the anger of the Lord.

9. The smoke corresponds to the dense thunder-clouds of the gathering storm. The Hebrew reads: 'Smoke went up from His nostrils.' The picture is taken from animals snorting with fury (*cf.* Job xli. 12); the thunder-clouds are the smoke of anger which rises from the nostrils of God. The *carbones* are, perhaps, the fiery borders of the clouds. The devouring fire is, obviously, some form of lightning.

10. The heavens seem to settle down over the earth in the deep-descending storm-clouds. The 'darkness' about the feet of God is another way of describing the dark density of the clouds.

11. A description of the storm of wind which accompanied the thunder-storm. The cherubs seem here to mean the swiftly racing clouds which are the winged steeds of God's chariot.

12. The rain-storm which burst out of the lowering heavens. God's throne is shut up in a canopy of dark streaming clouds.

13. The thought seems to be that the tent-wall of dark drifting cloud, from which rain-torrents streamed, was broken from time to time, and through the rift shone for an instant the flashing glories of God's throne. The breaking through of the tent-wall of cloud seems to mean the fleeing of the clouds before the lightnings. Thus the lightnings would be nothing more than flashes from the dazzling brightness which surrounded the throne of God.

Grando et carbones ignis!—an exclamation of wonder: 'Hail and glowing coals together!' So also in verse 14. With the storm of thunder, rain, and wind, there went also a mighty hail-storm. *Cf.* the storm which overwhelmed the enemies of Joshua (Jos. x, especially verse 11).

14. Thunder is the voice of God, for the Hebrew. 'Most High' is an ancient name of God. *Cf.* story of Abraham and Melchisedech; the latter is a priest of 'God, Most High' (Gen. xiv).

15. The arrows are the lightnings.

16. The foundations of earth are the bed of the sea. The storm is thought of as lashing the oceans into mountain-waves, between which the ocean-floor stands bare.

Ab inspiratione spiritus iræ tuæ, 'at the fierce breath of Thy wrath.'

17. God has reached out His hand, and snatched him from the waters—the sea of peril in which he was sinking.

18. The foes had grown too powerful (*super me*) for him. The preposition *super* is often used to express comparison (Hebrew, *min*). *Cf.* Ps. xviii. 11, *desiderabilia super aurum, dulciora super mel.*; Ps. l. 9, *super nivem dealbabor.*

19. *In die afflictionis,* in the time of his misfortune.

Prævenerunt is here used in a hostile sense.

20. As sorrow implies constraint, so gladness is symbolised by open spaces and freedom of movement, and great length of stride.

Cf. Ps. cxvii. 5: *exaudivit me in latitudine Dominus;* cxviii. 45: *Ambulabam in latitudine.*

21. The reasons which moved God to help the psalmist. Cleanness of hands is a symbol of moral integrity. The palms of the hands were held open towards heaven in prayer.

22-23. The *viæ, judicia* and *justitiæ* are the laws of God, which the psalmist claims to have observed.

24. *Immaculatus,* stainless, without defect in his attitude towards God, and God's Law. The "*ero*" suggests merely habitual action, whether in past, present or future.

Observabo, 'guard myself from.' The *mea* in *iniquitate mea* is redundant: 'I will keep myself from sin,' not, 'from my wonted sin.'

26-28. The policy of God. He deals with men as they deal with Him. Towards a pious one *He shows Himself* gracious, towards an upright (*innocens*) man He shows Himself just, towards the straightforward He shows Himself straightforward (*electus*); but to the cunning He shows Himself crafty. It is a quaint application, in a sense, of the *Lex talionis.* God treats every man according to his deserts. To the impious the punishment which God sends, appears unfair and treacherous.

28. *Quoniam* seems to mean 'surely.'

Humilis, 'oppressed.' *Oculi superborum,* proud eyes; *cf.* Ps. cxxx. 1, where *elati oculi* are paralleled with *exaltatum cor.*

29. Thou lightest my lamp, *i.e.,* Thou makest me to prosper. But the thought is suggested that prosperity is due to following God's guidance and doing His will. Hence the second half of the verse. *Cf.* Ps. cxviii. 105, *Lucerna pedibus meis verbum tuum; cf* also the text, John xi. 9.

30. *Transgrediar murum,* leap over the wall, that defends a city, *i.e.* take it by storm.

31. The words of God are tried and tested, like silver refined. They may, therefore, be relied on wholly.

Deus meus is here an absolute nominative—an imitation of the Hebrew. The *eloquia* are the oracles and promises of God.

32. Who is God but the Lord, *i.e.* Yahweh, the God of Israel. 'Who is God but Yahweh?'

33. He is the God who, etc. *Posuit*=made. The 'way' is the manner of living.

34. The point of comparison is swiftness—an important quality in warriors of ancient times. The "heights" are the solitudes where the stag wanders at will.

36. *Protectio salutis tuæ,* 'Thy saving (rescuing) help.' *Suscepit* =protects. The *disciplina* is the Law of the Lord. *In finem*=constantly, ever. The phrase, *Et disciplina,* etc., is due to the incorporation in the text of Theodotion's rendering beside that of the Septuagint.

57. The long strides would betoken strength and untrammelled freedom. The text means: 'Thou hast widened the paths which my feet do traverse.' The *vestigia* will not move here and there uncertainly, but will mark a straight and steady path.

38-43 describe David's successful campaigns against the hostile nations round about Israel.

41. *Inimicos dedisti dorsum,* 'Thou didst turn them in flight before me.' *Dorsum=terga.*

42. The enemies of David called on Yahweh for help. Are the enemies here spoken of, Israelite enemies?

43. *Delebo*—Hebrew: 'I will pour them out.'

44. The 'contendings of the people' would seem to mean the internal troubles of David's kingdom, including the rebellion of Absalom.

45. Foreign peoples which had heard of the greatness of David's kingdom, offered themselves to him as vassals. The mere mention of his name sufficed to terrify them.

46. The foreigners *mentiti sunt, i.e.,* offered flattering or forced homage—homage, therefore, which was not sincere. They waned (*inveterati sunt*) before David's power, and hobbled away helplessly from their usual paths. The Hebrew implies that they limped out tremblingly from their castles to offer their submission to David.

48. *Vindictas,* vengeance.

50. This is difficult to understand in the mouth of David. It is not impossible that we have to reckon here, and in the following verse, with a liturgical addition to the psalm.

51. *Magnificans,* etc. (God) who performs many and wondrous deeds of rescue, and shows unceasing kindness to His anointed—the king. *Christo=uncto*: Hebrew, *mashiaḥ.*

PSALM XVIII

THE GLORY OF GOD IN THE HEAVENS AND IN THE LAW

THE glory of God, as shown in the heavens, and revealed in the Law, is the theme of this psalm. The first part of the poem (1-7) deals with the glory of God which is unceasingly hymned, in words intelligible to all, by the hosts of heaven—the glory which each hour of the day and of the night displays in ever-changing splendour, the glory which is seen most fully in the sun, the greatest of the wondrous beings which God has set in the heavens. From one end of heaven to the other speeds the great sun, penetrating all things with his fiery glow.

The second part of the psalm (8-15) deals with that glory of God which the Law displays. The Law is pure and clean : it brightens the eyes, and quickens the soul ; to follow it means rich reward. May the Lord forgive the singer his sins of frailty, save him from the godless, and receive graciously the words of his song !

The two parts of the poem fall naturally enough together. To the brilliant fiery ball of the sun that lights up and vivifies the world, corresponds the Law that gives brilliancy to the eyes and quickening to the soul. The transition from the first part to the second is, however, abrupt, and the two parts differ greatly in metrical structure. Possibly the first part is older than the second. It is possible that an ancient song of God's glory in nature, and, perhaps, a fragment of a poem on the sun, were taken to form a preface to a poem on the Law. The wondrous glory shown in the starry heavens and the mighty sun would form a fitting counterpoise to the glory of the moral Law.

The author of the psalm is, according to the title, David. If the view, that there are here fragments of ancient poetry used as a prelude to a poem on the Law, is true, David can still be the author of the poem as it stands. It is objected, however, against Davidic authorship, that the attitude of reflection on, and respect for, the Law shown in the second part is far more natural in the post-Exilic, than it would have been in the Davidic period.

1. In finem, Psalmus David.	1. For the choir-leader. A psalm of David.
	(1st part)
2. Cæli enarrant gloriam Dei, et opera manuum ejus annuntiat firmamentum.	2. The heavens tell the glory of God ; And the firmament publisheth the work of His hands.

3. Dies diei eructat verbum, et nox nocti indicat scientiam.

4. Non sunt loquelæ, neque sermones, quorum non audiantur voces eorum.
5. In omnem terram exivit sonus eorum : et in fines orbis terræ verba eorum.

6. In sole posuit tabernaculum suum : et ipse tamquam sponsus procedens de thalamo suo :
Exsultavit ut gigas ad currendam viam,
7. a summo cœlo egressio ejus :
Et occursus ejus usque ad summum ejus : nec est qui se abscondat a calore ejus.

8. Lex Domini immaculata convertens animas : testimonium Domini fidele, sapientiam præstans parvulis.
9. Justitiæ Domini rectæ, lætificantes corda : præceptum Domini lucidum ; illuminans oculos.
10. Timor Domini sanctus, permanens in sæculum sæculi : judicia Domini vera, justificata in semetipsa.
11. Desiderabilia super aurum et lapidem pretiosum multum : et dulciora super mel et favum.

12. Etenim servus tuus custodit ea, in custodiendis illis retributio multa.
13. Delicta quis intelligit ? ab occultis meis munda me :
14. Et ab alienis parce servo tuo.
Si mei non fuerint dominati, tunc immaculatus ero : et emundabor a delicto maximo.
15. Et erunt ut complaceant eloquia oris mei : et meditatio cordis mei in conspectu tuo semper.
Domine adjutor meus, et redemptor meus.

3. Day unto day declareth the message ;
And night unto night revealeth the knowledge.
4. It is neither speech nor discourse,
The sound of which may not be heard.

5. Over the whole earth goeth the sound of them,
And even to the ends of the earth (reach) their words.

6. In the sun God hath set up His tent ;
And he, like a bridegroom coming forth from the bridal chamber,
Exulteth like a hero when he entereth on his path.

7. On the one boundary of heaven is his rising,
And his course is unto the other.
There is not one who can hide himself from his glow.

(2nd. part)
8. The law of the Lord is perfect—
Soul-quickening :
The Lord's command is trustworthy—
Giving insight to the simple :
9. The ordinances of the Lord are just—
Heart-rejoicing :
The precept of the Lord is luminous—
Eye-illuminating :
10. The fear of the Lord is holy—
Ever-abiding.
The judgments of the Lord are true—
Altogether just :
11. More to be treasured than gold,
And many a precious stone ;
Sweeter than honey and the (dripping) honey-comb.

12. Thy servant doth keep them :
For their keeping there is huge reward.

13. Who can know (one's) offences ?
Cleanse me from my secret faults.
14. And from the proud keep Thou Thy servant far :
If they do not rule over me,
Then I shall be stainless and stand free from heinous sin.
15. Let the words of my mouth,
And the thoughts of my heart,
Find favour before Thee ever, O Lord,
My Helper and Rescuer !

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2. The Hebrew uses here for God *'El*, not *Yahweh* : the glory is one that all men see. *Cf.* Ps. viii, and Ps. ciii. In the second part,

where the reference is to the glory of God shown in the Mosaic Law, we find the name *Yahweh*.

Opera manuum tuarum, 'what Thou canst do,' Thy power.

3. The hymn of praise is unending. Day and night are the daily and nightly heavens, each phase of which is a song of the Creator's praise. The 'word' of praise, and the message of the 'knowledge' of God which day communicates to day, and night to night, is unceasing. The discourse of day and night is like the flow of an ever-bubbling fountain (*eructat*).

4. The hymn of heaven's praise is not such that men of many races may not understand it; it is voiced in a speech that every man can understand. No one who has eyes to see the heavens day and night, can fail to comprehend their message. *Eorum* is redundant (Hebrew idiom). The Hebrew has: 'Neither language, nor words—Their voice is not heard.' The Latin seems to emphasise the clearness of the utterance, the Hebrew to insist on its inaudibility. Some commentators have found in the Hebrew a reference to the harmony of the spheres—which only the poet can hear.

5. As far as earth extends, and the borders of the firmament reach, the glory of the heavens may be seen, and its 'word' understood. The Hebrew is different here, but the Vulgate gives a better text. (Note the application of this verse to the Apostolic preaching in Rom. x. 18.)

6. The sun is taken as the chief representative of heaven. The Hebrew would read (as Jerome has it): *Soli posuit tabernaculum in eis*, 'He hath set up for the sun his dwelling in them' (in the heavens). The Vulgate says that God has set up His own tent in the sun, *i.e.* God's glory and majesty are peculiarly manifested in the sun. The Hebrew hero was, of necessity, swift of foot. The comparison of the sun emerging from the east, with the bridegroom coming forth from the nuptial chamber, suggests the freshness and brilliancy of the sun. One can well imagine with what awestruck wonder the Hebrews must have watched the splendid course of the eastern sun from its resting place in the purple of the hills of Moab and Bashan through the glow of its midday power, to its golden-red setting in the sea beyond Jaffa or Carmel. The poet thinks of the sun as passing the night in its royal tent near the eastern skies. A heathen poet might have spoken of the sun-disc as the divinity; but the Hebrew poet says only that the sun reflects the glory of God, and that God has given the sun its dwelling (Hebrew), or made His own dwelling in the sun (Vulgate).

A summo cœlo: from one end of heaven; *ad summum ejus*—to the other.

8. The 'Law' is the whole complex of the teaching—moral, religious and ceremonial, of the Old Testament. It is the guidance

and revelation contained in the books of the Old Testament. With this second part of the poem should be compared Psalm cxviii. Here, as there, many synonyms are used for the 'Law'—*lex, testimonium, justitiæ, præceptum, timor Dei.* It is interesting to note the contrast between the delight in the 'Law,' which this psalm describes, and the joylessness of those who were borne down by the yoke of the Law in the New Testament period (*cf.* Roms. vii ; Gals. iii ; Acts xv. 10 ; Matt. xxiii. 4, etc., etc.). The 'Law' of the New Testament period contained too much of human admixture, too many *traditiones patrum.*

The metre in this second part is the so-called *Kinah* or elegiac metre. Each line consists of a long half followed by a short. The first half of each line says what the Law is in itself ; the second describes its effect in human experience.

Convertens animas, Hebrew : 'soul-refreshing.'

Fidele, well established and trustworthy. *Sapientiam præstans parvulis :* the *parvuli* are the simple and untaught. For these the Law takes the place of man's wisdom, since it gives them sure insight into the true philosophy of life. *Cf.* the "little ones" of Our Lord (Matt. xi. 25 ; xviii. 1-6).

9. *Lucidum* ; Hebrew : 'pure,' 'clear from all defect.'

Illuminans oculos : suggesting gladness and certainty of guidance. *Cf.* Ps. cxviii. 105, 130 : *Lucerna pedibus meis verbum tuum . . . . declaratio sermonum tuorum illuminat. Cf.* Ephes. i. 18 : *illuminatos oculos cordis vestri. Cf.* also the idea expressed in Ps. xii. 4.

10. Instead of '*timor Dei*' a slight emendation of Hebrew would give '*verbum Dei.*' Reading *timor* we must explain, 'that which leads one to fear the Lord,' *i.e.* the Law.

Justificata in semetipsa means, according to Hebrew, 'completely vindicated,' *i.e.* as active in human life.

In semetipsa translates *iaḥdau,* which is elsewhere represented by *in idipsum* (Ps. xxxiii. 4 ; lxi. 10 ; iv. 9, etc.). It means 'altogether,' 'completely.'

11. *Aurum,* the Hebrew, *paz,* pure gold—the topazion of Ps. cxviii. 127. *Multum* is an adjective ; the law is more to be sought after than even a great store of precious stones.

Favum : Jerome has : *favum redundantem.* The Hebrew implies what drops from the honeycomb.

12. *Etenim* does not introduce a reason : it='indeed.'

Retributio is the reward of the faithful observance of the Law.

13. The Hebrew reads : 'Sins of inadvertence' (*Sh^{e}gi'oth*)—'who giveth thought to them ? From hidden (sins) do Thou cleanse me.' In the Law (*cf. Leviticus* iv. 2) the *Sh^{e}gi'oth* (Vulgate *ignorantia ;* Hebrew, *Sh^{e}gagah*) are offences committed, in inadvertence, against the Law—particularly against the ceremonial Law. Such sins could be atoned for by a sacrifice when the offender realised that he had

committed them. Obviously a man might offend often against cult-laws, and other laws, with such an inadvertence or unconsciousness that no hint or reminder ever afterwards would avail to recall him to a sense of guilt. For offences thus altogether unknown and forgotten there could be no sacrificial atonement, and for pardon of them there could be no hope except in the mercy of God. The *delicta* are such sins as are afterwards remembered: the *occulta* are those of which one never becomes conscious.

14. The *alienis* are not the 'sins of others,' but the 'proud.' The Sept. read here in the Hebrew *zarim* instead of *zedim*, and the Vulgate has followed the Greek. *Alieni* means proud or insolent enemies (*cf.* Ps. liii. 5; cviii. 11, and the *filii alieni* of Ps. xvii. 46). The "proud," or the "enemies," are those who profess to despise the Law—those worldly-minded ones with whom a pious observer of the Law might not safely associate (*cf.* Ps. cxviii. 21). If such men do not succeed in gaining power over him, the psalmist will be able to stand with a clear conscience before the Lord, and with the confidence that—apart from the *occulta*—he is not stained with the guilt of any great offence against the Law of the Lord.

15. The psalmist here prays that the words of his poem may be found pleasing to God. The *meditatio cordis* is the inner side of the *eloquia oris*. The poet is conscious that he has expressed very valuable thoughts in very beautiful form.

PSALM XIX

A PRAYER FOR THE KING WHEN HE GOES FORTH TO BATTLE

THIS is a prayer for the king as he marches out to battle. The time is a *dies tribulationis*—a season of bitter need. Before the royal army marches forth, sacrifice is offered in the Temple (or Sanctuary), and prayers for the king's safety and success are sung. The psalm which we have here is obviously a prayer sung after the offering of sacrifice for the king's success. It is possible to suppose that verses 1-7 were sung by a choir of priests. A single voice takes up verses 7*b*-10, and all the assembly joins in the petition at the end, *hoshi'ah hammelekh*—'Keep safe the king!' The army is small (verses 8, 9), but its confidence in God is strong, and in this confidence it will conquer.

The psalm is ascribed to David. For the custom of offering sacrifice before engaging in battle, *cf.* I Kings xiii. 9 *ff.* It is not easy to determine the identity of the king for whose success the poem is sung. The psalm is certainly of the monarchical period, and if David is its author, he must be also the king to whom it refers. Unless, as Cyril of Alexandria and Theodoret suppose, David composed the psalm with prophetic vision of the sorrows of some later king, such as Ezechias.

1. In finem, Psalmus David.

2. Exaudiat te Dominus in die tribulationis: protegat te nomen Dei Jacob.
3. Mittat tibi auxilium de sancto: et de Sion tueatur te.

4. Memor sit omnis sacrificii tui: et holocaustum tuum pingue fiat.
5. Tribuat tibi secundum cor tuum: et omne consilium tuum confirmet.
6. Lætabimur in salutari tuo: et in nomine Dei nostri magnificabimur.
7. Impleat Dominus omnes petitiones tuas:

Nunc cognovi quoniam salvum fecit Dominus Christum suum.

1. For the choir-leader. A psalm of David.

(Choir of Priests)

2. May the Lord hear thee in time of trial:
   May the name of the God of Jacob protect thee!
3. May He send thee help from the Sanctuary,
   And from Sion may He guard thee!
4. May He be mindful of all thy offerings,
   And may thy sacrifice be acceptable!

5. May He grant thee thy heart's desire,
   And accomplish all thy planning!

6. We shall (then) rejoice in thy victory,
   And boast in the name of our God.

7. May the Lord grant all thy requests!

(Single voice)

Now I know that the Lord keepeth in safety His Anointed,

Exaudiet illum de cœlo sancto suo: in potentatibus salus dexteræ ejus.	He hears him from out His holy heaven; In deeds of might is the rescue of His right hand.
8. Hi in curribus, et hi in equis: nos autem in nomine Domini Dei nostri invocabimus.	8. Some put their trust in chariots, others in steeds, But we in the name of the Lord, our God.
9. Ipsi obligati sunt, et ceciderunt: nos autem surreximus et erecti sumus.	9. They are entangled, and fall, But we arise and hold ourselves erect.
	(Multitude)
10. Domine salvum fac regem: et exaudi nos in die, qua invocaverimus te.	10. O Lord, do Thou keep safe the king; And hear us when we call on Thee.

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2. The *dies tribulationis* may be simply the day of battle.

The *nomen Dei Jacob* would be a protection, since the king would fight for the glory of that name. Possibly the battle-cry of the king would include the divine name. *Cf.* David's battle-cry, *Mᵉhullal Yahweh—Laudandus Dominus,* Ps. xvii. 4.

3. This verse seems to imply that the Temple was already on Sion. It excludes, at all events, the time of Saul—for Sion was not an Israelite sanctuary till the days of David.

4. The 'sacrifice' is the sacrifice offered on this occasion. The *sacrificium* is here the *minḥah,* the meal-offering (or, offering in general). The *holocaustum* is the burnt-offering. *Pingue,* 'fat' and therefore, acceptable. The Hebrew may be translated: 'May He make (*i.e.* declare, recognise) it (the holocaust) fat,' *i.e.* regard it as pleasing.

5. The *consilium* is the plan of the royal campaign.

6. We shall rejoice—in *salutari tuo,* 'in the victory given to thee,' *i.e.* to the king.

Magnificabimur: The Hebrew says, 'and we shall wave banners,' *i.e.* in token of victory. The Sept. read *nᵉgaddel*; the Massora *nidgol.* Jerome has, *ducemus choros,* which is perhaps based on *nagil,* 'let us rejoice.'

7. The second section begins in verse 7*b*. Apparently the voice of a single singer now takes up the chant. Some one of the priests, seeing by some token that the offering of sacrifice and prayer has been accepted, or caught by a prophetic impulse, declares the coming victory of the king. That some sign of the Lord's favour has been seen by all, or shown at least to one, is clear from the emphasis on 'now.'

Potentatibus, deeds of might. In Hebrew: 'He answers him from His holy heavens with rescuing deeds of might done by His right hand.'

Salus should be *salutis.* Jerome translates: *exaudiet eum . . . . in fortitudine salutis dexteræ suæ.*

8. The *hi* and *hi* are the enemies. *Invocabunt* is to be supplied with *in curribus* and *in equis*. *Invocare in* seems to mean here 'put one's trust in.' It reproduces the Hebrew *nazkir*, 'we will commemorate.' The Greek tradition is not fixed. The Psalt. Rom. reads, as in verse 5, *magnificabimur* (Hebrew *nagbir ?*). The Greek variants represent Hebrew readings *nagbir*, *nazkir* and *nagil*—'We shall boast of' (or be strong by), 'we shall commemorate' (or trust in), and 'we shall rejoice.' For the sentiment here expressed *cf.* the story of Gideon's army, Judges vii. *Cf.* also Is. xxx. 15. Possibly '*Bᵉshem Yahweh*,' 'in the name of Yahweh,' was to be used as a battle-cry by the king. But there may be nothing further suggested here than that the king was going out to fight the battles of the Lord, and must, therefore, be victorious. There can be no suggestion here that the name of Yahweh possessed some magical, talismanic value.

9. *Obligati*, bound by bonds or fetters. The Hebrew has: 'they are bowed down' (Jerome: *incurvati sunt*). The Greek suggests the idea of having the foe bound with fetters. The fetters would naturally bring about a fall. The sense seems to be that those who put their trust in material equipment for battle will be defeated.

Surreximus is the opposite of *obligati*: we who had been fettered, as it were, with fear, arise (*surreximus=surgimus*).

Erecti sumus is in contrast with *ceciderunt*.

10. The Latin text here is better than the Hebrew. The whole gathering, priests and people, joins in this prayer. Possibly the *Hoshi'ah* (*salvum fac*) suggested to the people the *Hoshi'a-nah* (Hosanna) so often sung during the Feast of Tabernacles.

PSALM XX

AFTER THE BATTLE

AS in the preceding psalm a prayer was offered for the king's success in battle, so here we have a prayer of thanksgiving for the victory which has been given to him. We have the same general arrangement here as in Psalm xix. The temple-choir fervently thanks the Lord for giving to the king the attainment of all his plans, and for granting him the rich fulness of honour which naturally follows from his victories (2-7). A single voice then takes up the song, and prophesies the continuance of the Lord's favour towards the king, and the utter defeat of all the king's foes (8-13). As in Psalm xix, so here, the last verse is a prayer for the immediate and energetic help of the Lord, sung by the whole gathering—priests and people.

The occasion of this song is just as obscure as that of Psalm xix. Obviously this psalm could be used in the Temple-services which followed military campaigns of Hebrew Kings generally. When it was first sung we do not know. It must be dated in the monarchical period. If David is the king referred to, the psalm must be dated some short time subsequently to the preceding. (The situation described in I Par. xx. 1-2 has been suggested by commentators.) The thanksgiving service for a Davidic victory could not be celebrated in the Temple; but the ceremonial suggested in this poem could have been carried out in the Tabernacle with scarcely less solemnity than in the Temple. It has been suggested that this poem was really a coronation-hymn—and not a song of thanks for military victories just achieved. The hyperbole of verse 5—'life for ever and ever,' which is very natural in an Oriental poem, and especially in an Oriental poem about a king, has sometimes been regarded as a proof that the psalm is a prophecy of the Messianic King, and His coronation on the day of His victory. The Targum version understands the psalm clearly in the Messianic sense. It is to be noted, however, that the Messianic King, as summing up in Himself all that was great and glorious and victorious in every King of Israel, was necessarily foreshadowed by every great ruler among the Kings of Israel.

1. In finem, Psalmus David.	1. For the choir-leader. A psalm of David.
	(Choir)
2. Domine in virtute tua lætabitur Rex: et super salutare tuum exsultabit vehementer.	2. O Lord, the king doth rejoice because of Thy power, And because of Thy help he greatly exulteth.

3. Desiderium cordis ejus tribuisti ei : et voluntate labiorum ejus non fraudasti eum.

3. What his heart did crave for, Thou hast given him,
And from what his lips besought Thou hast not withheld him.

4. Quoniam prævenisti eum in benedictionibus dulcedinis, posuisti in capite ejus coronam de lapide pretioso.

4. For Thou camest to meet him with blessings abundant ;
On his head hast Thou set a crown of precious gems.

5. Vitam petiit a te : et tribuisti ei longitudinem dierum in sæculum, et in sæculum sæculi.

5. Life he did beg of Thee,
And life prolonged Thou hast given him—
Life for ever and ever.

6. Magna est gloria ejus in salutari suo : gloriam et magnum decorem impones super eum.

6. Great is his renown, because of Thy help ;
Glory and honour Thou hast set on his head.

7. Quoniam dabis eum in benedictionem in sæculum sæculi : lætificabis eum in gaudio cum vultu tuo.

7. For Thou makest him a (source of) blessing for ever ;
Thou dost delight him with gladness by Thy presence.

(Single voice)

8. Quoniam Rex sperat in Domino : et in misericordia Altissimi non commovebitur.

8. For the king puts his hope in the Lord ;
And because of the graciousness of the Most High he is not moved.

9. Inveniatur manus tua omnibus inimicis tuis : dextera tua inveniat omnes, qui te oderunt.

9. May all Thy enemies feel the weight of Thy hand :
May Thy right hand reach unto all who hate Thee.

10. Pones eos ut clibanum ignis in tempore vultus tui : Dominus in ira sua conturbabit eos, et devorabit eos ignis.

10. Thou makest them a furnace of fire
When Thy anger bursts forth.
[The Lord doth destroy them in His anger, and fire doth devour them].

11. Fructum eorum de terra perdes : et semen eorum a filiis hominum.

11. Their children Thou dost exterminate from out the land,
And their offspring from among men.

12. Quoniam declinaverunt in te mal : cogitaverunt consilia, quæ non potuerunt stabilire.

12. For they sought to turn evil on Thee :
They planned out schemes which they could not carry through.

13. Quoniam pones eos dorsum : in reliquiis tuis præparabis vultum eorum.

13. Thou didst turn them in flight by those who stood by Thee ;
Thou aimest at their face.

(The multitude)

14. Exaltare Domine in virtute tua : cantabimus et psallemus virtutes tuas.

14. Arise, O Lord, in Thy strength !
We will praise and sing Thy deeds of power.

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2. The ' power ' is the helping strength of the Lord. The ' *salutare* ' is the help which the Lord has sent. *Super salutare* is a construction of vulgar Latin.

3. The *desiderium* is the *secundum cor tuum* of xix. 5.

Voluntas labiorum, desire expressed. *Fraudare,* refuse, reject. Hebrew : ' Thou hast not withheld.'

4. *Prævenisti,* Thou hast come to meet him. *Benedictionibus dulcedinis,* most sweet blessings (most kind and gracious favours).

Coronam: by his victories the king was, as it were, crowned once more. The Hebrew speaks of 'purest gold' instead of 'precious stone.' This verse it is that has led some commentators to see in the psalm a coronation-hymn. (But compare I Par. xx. 1-2.)

5. For the Hebrews, length of days (*i.e.* of life) was regarded as one of the greatest of blessings. Notice the phrasing in the translation. There is no great contrast intended between 'life' and 'length of life'; no doubt it was the latter that the king prayed for. The verse says merely that God generously answered his prayer.

6. This is to be taken as largely hyperbole. The *gloria* and *honor* appear usually as divine qualities.

Dabis in benedictionem, either 'Thou wilt make him a source of blessing' for others, like Abraham (Gen. xii. 2), or, 'Thou wilt make him altogether blessed' (*i.e.* successful). This second meaning is suggested by the Old Latin rendering *dabis ei benedictionem.* Possibly the true sense is that the king will be so fortunate that his name will become proverbial, and men will pray for blessings like to those which he enjoyed.

Cum vultu tuo seems to mean, through, by means of, Thy presence. The 'presence' is the consciousness of God's continual assistance; the 'delight' is the gladness which arises from the sense of God's helping presence, the pleasure of living in the full light of God's face.

8. Here the soloist takes up the song. The king's trust in God is, and will be, the real ground of his success.

Non commovebitur, shall not be made to falter and fail.

9. The king is here addressed. The dative (*inimicis*) is here used for the classical ablative. The sense is: 'May none of thy foes escape thy avenging hand.' The Hebrew reads: 'May thy hand find all thy foes,' which expresses the same idea.

10. *Pones eos ut,* 'thou shalt make them'; the *ut* reproduces the Hebrew *k*^{e} which is often used with verbs implying transformation. His enemies will be the fuel for His furnace of wrath.

In tempore vultus tui, when thou dost appear (*i.e.* in thy anger).

Dominus in ira sua, etc. This unexpected reference to the Lord in a passage addressed to the king is suspicious, and many critics are disposed to omit the last two clauses of this verse.

11. Their 'fruit' is their offspring. *A filiis hominum*—so that they might be no longer numbered among men. It was not unusual in tribal wars of the early world to exterminate the males of a conquered tribe.

12. *Declinaverunt*: Jerome has: *inclinaverunt super te malum*: they set their hearts to bring evil on him. But all their plans failed, they could not make them good (*stabilire*).

13. '*Thou didst put them to flight*' (*cf.* Ps. xvii. 41). *In reliquiis,*

as it stands is rather hopeless. Jerome translates: *funes tuos firmabis contra facies eorum*, understanding, probably, a reference in *funes* to the string of a bow which is being stretched to shoot arrows at the face of the foe. *In reliquiis* is due apparently to the presence in the Hebrew text read by the Septuagint translators of *ieter* instead of the Massoretic *metarim*: *ieter* can mean both the string of a bow, and that which is left, or remnant. The Sept. translation followed the second meaning. The translation above gives the only rendering that is possible here, of *in reliquiis, viz.*, 'by the surviving troops' (or, 'by the loyal troops') of the king.

Præparabis, refers to the aiming of the arrows suggested by the bow-strings of the Massoretic text.

14. A general prayer of the assembly, that the Lord may show His strength, so that Israel may continue to chant His glorious deeds (*virtutes*).

PSALM XXI

THE JUST ONE IN DISTRESS

THIS psalm is clearly Messianic. It reads in places almost like an eye-witness's account of the Crucifixion of Our Lord. The Gospels put the first words of this psalm in the mouth of the dying Saviour, and we may assume that the thoughts of this poem passed through the mind of Jesus even when His lips were unable to form the words of it. If the psalm is Davidic, it is rather of Christ than of David that it speaks. The structure of the poem is very simple. Verses 2-22 are a complaint and a prayer ; verses 23-32 are praise and thanks. The first part expresses the dreadful loneliness of Christ on the cross, and in His cruel agony : the second part announces the fulfilment of Christ's prayer, that, through His sorrows, the world might come to share in His triumph ; all the ends of the earth are shown hurrying to pay homage to the God of Israel. Here, as in most of the psalms of complaint, there is a strikingly sudden transition from the deepest dejection to the most triumphant confidence.

Modern critics are inclined to regard this psalm as of post-exilic origin. For these critics the woes of the psalmist are the woes of Israel in exile. The poem must be the story of a nation's sorrows, it is said, since all the world will not turn to God with praise because of one man's deliverance ; not because of any single Israelite can all the kings of earth be summoned to adore the God of Israel. The Servant of the Lord in Isaias is depicted similarly to the sufferer of this poem, and the critics who identify the Servant with Israel or some section of Israel, find in that identification a reason for taking Psalm xxi as referring to the people of Israel as a whole, or to the most faithful section of the Hebrew Exiles. It is true that the Messianic meaning of a psalm is not excluded by the immediate and literal reference of the psalm to a particular historical personage or incident. But whatever the immediate subject of this psalm may be—whether David, Ezechias or the Israelite nation, as has been variously conjectured—the picture which it puts before us is more true of Christ, the Crucified, than it is of any other person—whether individual or national. The victory of Christ is reason sufficient to bring all nations and kings of earth to pay homage to the God of truth.

1. In finem pro susceptione matutina, Psalmus David.

2. Deus, Deus meus respice in me: quare me dereliquisti? longe a salute mea verba delictorum meorum.
3. Deus meus clamabo per diem, et non exaudies: et nocte, et non ad insipientiam mihi.

4. Tu autem in sancto habitas, laus Israel.
5. In te speraverunt patres nostri: speraverunt, et liberasti eos.
6. Ad te clamaverunt, et salvi facti sunt: in te speraverunt, et non sunt confusi.

7. Ego autem sum vermis, et non homo: opprobrium hominum, et abjectio plebis.

8. Omnes videntes me, deriserunt me: locuti sunt labiis, et moverunt caput.

9. Speravit in Domino, eripiat eum: salvum faciat eum, quoniam vult eum.

10. Quoniam tu es, qui extraxisti me de ventre: spes mea ab uberibus matris meæ.

11. In te projectus sum ex utero:
De ventre matris meæ Deus meus es tu,
12. Ne discesseris a me:
Quoniam tribulatio proxima est: quoniam non est qui adjuvet.
13. Circumdederunt me vituli multi: tauri pingues obsederunt me.
14. Aperuerunt super me os suum, sicut leo rapiens et rugiens.
15. Sicut aqua effusus sum: et dispersa sunt omnia ossa mea.
Factum est cor meum tamquam cera liquescens in medio ventris mei.
16. Aruit tamquam testa virtus mea, et lingua mea adhæsit faucibus meis: et in pulverem mortis deduxisti me.

1. For the choir-leader. According to "The Hind of the Dawn." A psalm of David.
2. O God, my God, look Thou upon me; why hast Thou abandoned me?
Remote make my rescue the sins which have been laid on me.
3. My God, I pray in the day-time, and Thou payest no heed;
And in the night-time—but not for my own sin.

4. Yet Thou dwellest in the Holy Place,
Thou theme of Israel's song!
5. In Thee our fathers set their hope;
They hoped and Thou didst give them freedom.
6. To Thee they cried, and they were rescued;
In Thee they hoped and were not put to shame.

7. But, as for me, I am a worm and not a man,
The scorn of men and the outcast of the people.
8. All those who see me laugh me to scorn.
With their lips they mock me, and they wag their head, [as they say]:
9. "He hoped in the Lord; let Him set him free,
Since He finds His pleasure in him."

10. For Thou indeed art He who didst bring me forth from the womb;
Thou art my hope from my mother's breast.
11. On Thee was I cast when (I was taken) from the womb;
From the womb of my mother Thou hast been my God.
12. Depart not from me, for sorrow is near,
For there is none (other) to give help.

13. Many oxen surround me;
Fat bulls besiege me.

14. They open their mouth against me,
Like a rending and roaring lion.

15. I am poured out like water,
And all my bones are separated.
My heart has become like wax
That melteth within me.

16. My strength is dried up like a potsherd,
And my tongue cleaveth to my palate:
And thou hast brought me down to the dust of death.

17. Quoniam circumdederunt me canes multi : concilium malignantium obsedit me.
Foderunt manus meas et pedes meos :
18. Dinumeraverunt omnia ossa mea.
Ipsi vero consideraverunt et inspexerunt me :
19. Diviserunt sibi vestimenta mea, et super vestem meam miserunt sortem.

17. A multitude of dogs surrounds me :
A band of evildoers encompasses me :
They dig through my hands and feet.

18. They count all my bones ;
They gaze on me and examine me.

19. They divide among them my garments,
And they cast lots for my tunic.

20. Tu autem Domine ne elongaveris auxilium tuum a me : ad defensionem meam conspice.
21. Erue a framea Deus animam meam : et de manu canis unicam meam :
22. Salva me ex ore leonis : et a cornibus unicornium humilitatem meam.

20. But Thou, O Lord, keep not Thy rescue far from me ;
Look down and help me !

21. Save my life, O God, from the sword,
And my "sole belonging" from the power of the dogs !
22. Save me from the mouth of the lion,
And save me, lowly one, from the horns of the "unicorn."

23. Narrabo nomen tuum fratribus meis : in medio ecclesiæ laudabo te.

24. Qui timetis Dominum, laudate eum : universum semen Jacob glorificate eum.
25. Timeat eum omne semen Israel : quoniam non sprevit, neque despexit deprecationem pauperis :
Nec avertit faciem suam a me : et cum clamarem ad eum, exaudivit me.
26. Apud te laus mea in ecclesia magna : vota mea reddam in conspectu timentium eum.

23. I will tell of Thy Name among my brethren,
In the midst of the Assembly I will praise Thee.
24. All ye who fear the Lord, praise Him !
All you seed of Jacob, extol Him !

25. Let all the seed of Israel fear Him !
For He hath not despised, nor rejected
The prayer of the poor.
He hath not hidden His face from me :
When I cried to Him He heard me.

26. For Thee is my song in the great Assembly ;
My vows I will pay in the sight of those who fear Him.

27. Edent pauperes, et saturabuntur : et laudabunt Dominum qui requirunt eum : vivent corda eorum in sæculum sæculi.

28. Reminiscentur et convertentur ad Dominum universi fines terræ :
Et adorabunt in conspectu ejus universæ familiæ Gentium.
29. Quoniam Domini est regnum : et ipse dominabitur Gentium.
30. Manducaverunt et adoraverunt omnes pingues terræ : in conspectu ejus cadent omnes qui descendunt in terram.
31. Et anima mea illi vivet : et semen meum serviet ipsi.

27. The poor shall eat and be sated,
And they shall praise the Lord who seek Him ;
Their hearts shall live for ever.

28. All the ends of the earth will be mindful of the Lord,
And will turn to Him ;
And all the heathen nations shall worship before Him.
29. For the Lord's is the Kingdom,
And He will rule over the nations.

30. The mighty ones of earth will eat and do homage ;
Before Him shall bow all who go down to the dust.
31. But my soul shall live for Him ;
And my children shall serve Him.

32. Annuntiabitur Domino generatio ventura : et annuntiabunt cœli justitiam ejus populo qui nascetur, quem fecit Dominus.	32. Tidings of the Lord will be given to a race that is to come. The heavens will tell of His justice To a people which shall arise, which the Lord hath fashioned.

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1. The title, which appears in Vulgate as *pro susceptione matutina*, is in Hebrew, ' According to the hind of the dawn.' This was perhaps the name of the ancient melody to which the psalm was to be sung.

2, 3. Christ recites the first words of this psalm in Aramaic as He hangs on the cross. He must have understood the psalm as being a prophecy of His own griefs.

Longe a salute mea, etc. As Christ had done no sin, the *delicta* were the burden of our sins, which He took on Himself : the idea of vicarious suffering seems to be clearly expressed in the following verse : *et non ad insipientiam mihi*. The *verba delictorum* are not the ' words ' of sin, but the whole affair, the whole business of sin. It was this which stood between the Just One and His deliverance. The Hebrew is here quite different. It does not suggest so clearly the thought of vicarious suffering. It has nothing corresponding to *Respice in me*. It reads : " My God, my God, why hast Thou forsaken me ! far from my rescue are the words of my wailing : my God, I cry in the day-time and Thou answerest not ; and even in the night—and there is no silence(?) for me." Here the note of helplessness is perhaps stronger than in the Vulgate.

4. Hebrew : ' And yet Thou art the Holy One that thronest on the praises of Israel.' The neglect of the singer is suggested to be out of harmony with the holiness of the Lord. The Vulgate *in sancto* must be taken as meaning ' in heaven.' The Vulgate makes the Lord the theme of Israel's songs of praise : the Hebrew, more poetically, represents Him as enthroned upon the songs of praise.

5, 6. Israel hoped in the past and not in vain. Perhaps now also, God will help.

7. God seems indeed to have utterly abandoned the psalmist. The nation Israel is called a worm in Is. xli. 14. But that is not a convincing reason for finding here a picture of a people, rather than of an individual. What follows refers most naturally to an individual.

Opprobrium hominum, an object of men's contempt ; *abjectio plebis*, a thing cast away by the people.

8. *Locuti sunt labiis* represents a Hebrew which would be better translated : *distendunt rictum in labiis*. Jerome has *dimittunt labium* ; the reference is to some sort of twisting of the lips as a sign of contempt. The wagging of the head is familiar as a mark of contempt.

9. The words are spoken by the mockers. The Hebrew has : ' Commit thyself to Yahweh.' *Quoniam vult*, ' because He hath

pleasure in him.' So the High Priests and Scribes mocked Our Lord : *Confidit in Deo : liberet nunc, si vult eum.*

10. *Quoniam,* 'yes, indeed!' It is true that the psalmist has at all times, put his trust in God. The mockers are right : he will go on trusting in the Lord, for it is to Him that he owes his being, and his safety up to the present.

Ab uberibus, etc., Hebrew : 'on the breasts of my mother.'

11. The reference may be to the custom of placing the new-born babe in the lap of the father, who, by receiving it, acknowledged it as his own. *Cf.* Gen. xxx. 3 ; l. 22 ; Job. iii. 12.

De ventre, since the time when I was in the womb.

12. A bitter cry for help. The sorrow which was nigh is described in the following.

13. The beasts symbolise the various enemies of the psalmist. For *tauri pingues* Hebrew has : 'the strong ones of Bashan.' Bashan, the mountain district in the north of the East Jordan country, was famous for its pastures and its cattle (*cf.* Amos iv. 1). It has let loose, as it were, its fiercest and wildest bulls against the psalmist.

14. *Aperuerunt, i.e.* the enemies of the singer (or of Christ).

15. The pouring out implies instability, helplessness ; the psalmist has no power over his limbs ; he is limp and almost paralysed.

16. It has been proposed to read *fauces meæ* instead of *virtus mea.* A comparatively slight change in the Hebrew characters would give the former meaning. But the change is not necessary. His vital energy is quite dried up.

17. The foes are now symbolised by furious dogs.

Foderunt, etc. There is a difference here between Hebrew and Vulgate, but the Hebrew is unsatisfactory, and the Vulgate seems to represent a better text. There can be little doubt that there is some reference here to crucifixion. The possibility cannot be excluded that in verses 15-19 we have a description of a crucifixion scene. Are we to understand the hostility of the enemies as showing itself in a great law-suit against the psalmist which may end in his condemnation to crucifixion? If the enemy are judges as well as accusers the 'digging' of hands and feet refers clearly to crucifixion. Crucifixion was a familiar mode of execution among the Persians, and we have evidence that the Persians sometimes, at least, nailed the victims to the cross. We know practically nothing of Hebrew methods of 'hanging on the tree'—so that the possibility of a reference to a nailing of a criminal to a cross in ancient Hebrew literature cannot be denied.

18. The body of the sufferer is so spent and worn that the bones show clearly through. Hebrew has the first person for *dinumeraverunt* : 'I can count all my bones.'

19. The reference may be to a custom of dividing the victim's garments among the executioners (Matt. xxvii. 35). The *vestimenta*

are the outer garments ; the *vestis* would be the tunic, or seamless robe of Christ (John xix. 24).

21, 22. The *anima* is the same as the *unica*, and the *humilitas* ; his 'lowly' life is the sole possession which the sufferer still holds.

Unicornium : the Hebrew *r'em* means a wild bull, or perhaps, bison. The Old Latin translator is followed here by Jerome. There are ancient legends about monstrous creatures equipped with a single horn in the centre of the forehead (*cf.* Aristotle *Partes Animalium* iii. 2p. 663*a*, etc., etc. Caesar Bell. Gall. vi. 26, 2 ; and elsewhere in the ancient authors). The 'unicorn' is mentioned again in Ps. xxviii. 6 ; lxxvii. 69 ; xci. 11 ; Is. xxxiv. 7 ; in all these passages it translates Hebrew *re'em*, or *rem*.

23-25. Notice the sudden transition to confidence. The psalmist feels that his cause has prevailed, and for this he will ever thank the Lord. He calls on all Israel to join in his song of thanksgiving. *Cf.* Hebrews ii. 11-12 which puts verse 23 in the mouth of Christ.

26. *Apud te*, God is the occasion, and the theme, of the song.

27. Some of the results of Christ's sufferings.

28. The deliverance of Israel will bring the nations to the Lord : to Israel was first preached the glad tidings of Christ's redemption (Roms. i. 16, etc.)

29. The universality of the Messianic kingdom.

30. *Manducaverunt*, etc. The text is obscure both in Hebrew and Vulgate. The *pingues terræ* are the great ones of earth, whether individuals or nations.

Qui descendunt in terram are those who go down to the grave (Hebrew : *'aphar*=dust, *i.e.* the dust of the tomb)—that is, those who must die, not those who are already dead. *Manducaverunt* may be taken as referring to the future. The verse, then, may be understood thus : the powerful ones of earth shall eat of the victims offered in sacrifice in the Temple (or of the banquet of the Lord's Supper,) and shall offer their homage to God : those also who are in misfortune and doomed to a speedy death shall bow down before the Lord. The whole world will share in the fruits of Christ's victory, in the joy of the Messianic age.

31, 32. *Et anima mea illi vivit*, the singer will live to celebrate the glory of the Lord. The Hebrew is : 'And whoso is unable to keep his soul alive' ; this would be a gloss or a parallel to '*qui descendunt in terram.*'

Annuntiabitur—de Domino, to a race yet unborn. It is the justice of the Lord which has preserved Israel ; it will be proclaimed to peoples whom God has fashioned, but who are as yet unknown. (*Annuntiabitur*, etc., might also be rendered : 'The coming race will declare itself to the Lord.' *Quem fecit* may mean : 'which the Lord will fashion.')

PSALM XXII

THE LORD AS SHEPHERD AND HOST

THE Lord's loving care for the psalmist is described here, first under the symbol of the Good Shepherd (1-4), and then under that of the generous host (5-6). As the shepherd feeds a *flock*, so the psalmist may be regarded as representing the community (the flock) of Israel. God is the Shepherd of Israel (*cf.* Exod. xxxiv. 11-19), and He is also the master of the house, who entertains Israel in the sacred banquets of the Temple. The singer seems to speak as one who has been through bitter trials (4)—not merely as one who is ready to face with courage the unknown perils of the future. The difficulties of the ancient desert-sojournings, or the trials of the Babylonian Exile may be here referred to. The tone of the psalm reminds one of the "Gradual Psalms."

1. Psalmus David.

Dominus regit me, et nihil mihi deerit :
2. In loco pascuæ ibi me collocavit.
Super aquam refectionis educavit me :
3. Animam meam convertit.
Deduxit me super semitas justitiæ, propter nomen suum.

4. Nam, et si ambulavero in medio umbræ mortis, non timebo mala : quoniam tu mecum es.
Virga tua, et baculus tuus : ipsa me consolata sunt.

5. Parasti in conspectu meo mensam, adversus eos, qui tribulant me.
Impinguasti in oleo caput meum : et calix meus inebrians quam præclarus est !
6. Et misericordia tua subsequetur me omnibus diebus vitæ meæ :
Et ut inhabitem in domo Domini, in longitudinem dierum.

1. A psalm of David.

The Lord guideth me, and nothing is wanting to me,
2. In the pasture He lets me rest.
To refreshing waters He leadeth me ;

3. He quickeneth my soul,
He guideth me on the right path
For His name's sake.

4. For even if I walk in the midst of the shadow of death,
I fear not misfortune :
Because Thou art with me ; Thy crook and Thy staff
Do strengthen me.

5. Thou preparest for me a banquet
In the sight of mine enemies.
Thou anointest my head with oil ;
And the cup which refresheth me—how goodly it is !

6. Thy kindness followeth me
All the days of my life,
So that I may dwell in the House of the Lord
For ever and ever.

1. *Regit,* 'guides as a shepherd,' as Hebrew shows.

2. The *aquæ refectionis* are the waters by which the flocks find rest at noon-day.

Animam meam convertit; the soul which was departed, as it were, in fatigue, is brought back. The Shepherd guides the sheep on *semitæ justitiæ, i.e.* due paths, the paths that lead surely and safely to the rest of evening and night.

4. The darkness is that of the narrow deep valley, or gorge, as contrasted with the bright sunlight of the open pasture-land. The *virga* and the *baculus* are the shepherd's crook and staff which keep off thieves, and hostile wild beasts, and give the flock a sense of security (*consolata,* 'give confidence' rather than 'comfort') when it has to pass through places where such foes may lurk. The crook and staff in the hand of God are symbols of His wise and loving guidance. The idea of the Lord as the Shepherd of Israel is very common in the Psalms (lxxix. 2; lxxviii. 13. *Cf.* also Is. xl. 11; Gen. xlix. 24: Our Lord makes use of this familiar idea when He describes Himself as the Good Shepherd (Lk. xv. 4-7; John x. 1-18).

5. The second picture shows God as the host who entertains Israel at a banquet. The idea of hospitality, with all that it implied of the sacredness of guests and the duties of lavish generosity, often appears in Oriental literature. Like a splendid host God orders a heavily-laden banquet-table to be prepared. He fills the cups of His guests with the wine of His never-failing generosity, and pours on their heads the oil of festal gladness. This He does before the face of Israel's foes, as a king might give a banquet of honour to a man whose foes had sought to bring him to ruin, before the eyes of these same enemies.

In the sacred banquets of the Temple the pious Israelite could feel that God was the Host and Master of the banquet. The sacrificial service of the Temple would thus be the pledge of God's abiding presence in Israel; and to dwell in the Lord's House would be the highest privilege which a pious Israelite could seek.

For *calix meus inebrians* the Hebrew has: 'My cup is superabundance'—referring to the constant replenishing.

6. The *ut* before *inhabitem* ought to be omitted. Though there is no immediate reference to the Banquet of the New Law, it will be seen how readily the verses 5 and 6 can be made applicable to it. For long-continued dwelling in the Temple *cf.* the account of Anna (Lk. ii. 37).

PSALM XXIII

ENTRY INTO THE SANCTUARY OF THE LORD

THE verses 4-6 answer the question ; 'Who is the friend and guest of the Lord ?' (like Ps. xiv). The answer is : 'He whose thoughts and acts are pure.' In verses 1-2 the majesty of the Lord, the Founder of the universe, is described. The sixth verse would form a very natural ending to what precedes ; and a very neat and beautiful poem, similar in theme to Ps. xiv, might be regarded as completed in verses 1-6.

In verses 7-10 is celebrated a solemn entry of the Lord into His Sanctuary. Thus the second part of Psalm xxiii deals, like the first (verses 1-6), with entrance into the Sanctuary, but the first part (1-6) deals with the ethical conditions demanded from Israelites who will sojourn there ; while the second (7-10) speaks of the glorious entrance of the Lord into His own shrine. The poetical structure differs in the two parts of the psalm, and the view has often been expressed that we have in this psalm a combination of two poems which had originally nothing to do with each other. It might be well maintained that the second part of the psalm was chanted for the first time when David brought the Ark to Sion, and that it was afterwards sung whenever the Ark was being carried back to its sanctuary at the close of a victorious military campaign, in which the Ark, as the symbol of God, had been carried on the battlefields. The words of the second part of the psalm would find a very natural explanation if they could be regarded as part of the liturgy recited at the return of the Ark from victorious warfare, but there is, unfortunately, no direct evidence that the Ark was carried out to battle during the monarchical period.

Some recent commentators have conjectured that the whole psalm was composed for an annual Feast of Dedication of the Temple at which the Ark was carried out from its shrine, and borne back to it again. But there is no trace of such an annual festival in ancient Israel.

The structure of verses 3-6 and of verses 7-10 is obviously dramatic and liturgical. A procession in both parts approaches the Temple, and voices from without and within are heard in question and reply. The translation suggests the order of speakers or singers. *Cf.* Ps. xiv ; Is. xxxiii. 14-16 ; Mich. vi. 8*f.*

1. Prima Sabbati, Psalmus David.

1. On the First day of the week. A psalm of David.

Domini est terra, et plenitudo ejus: orbis terrarum, et universi qui habitant in eo.

The world is the Lord's, and all that it holds;
The universe and everything that dwells therein.

2. Quia ipse super maria fundavit eum: et super flumina præparavit eum.

2. For He hath established it upon the seas;
And upon the waters He hath made it firm.

(The procession)

3. Quis ascendet in montem Domini? aut quis stabit in loco sancto ejus?

3. Who shall ascend the mountain of the Lord?
And who shall stand in His holy place?

(The Priests at the Temple-entrance)

4. Innocens manibus et mundo corde, qui non accepit in vano animam suam, nec juravit in dolo proximo suo.

4. He that is clean of hands, and pure of heart;
He that setteth not his desire on vanity,
And sweareth not treacherously to his neighbour.

5. Hic accipiet benedictionem a Domino: et misericordiam a Deo salutari suo.

5. Such a one will receive blessings from the Lord,
And graciousness from his God, who is so rich in help.

6. Hac est generatio quærentium eum, quærentium faciem Dei Jacob.

6. Such are the men who seek Him,
Who seek the face of the God of Jacob.

(The procession with the Ark)

7. Attollite portas principes vestras, et elevamini portæ æternales: et introibit Rex gloriæ.

7. Open, O Princes, your gates!
And raise yourselves, ye everlasting gates!
That the glorious King may enter in!

(A voice from within the sanctuary)

8. Quis est iste Rex gloriæ?

8. Who is this glorious king?

(The procession)

Dominus fortis et potens: Dominus potens in prælio.

The Lord, the Mighty and Strong,
The Lord who is powerful in battle!

9. Attollite portas principes vestras, et elevamini portæ æternales: et introibit Rex gloriæ.

9. Open, O Princes, your gates!
And raise yourselves ye everlasting gates!
That the glorious King may enter in.

(Voice within)

10. Quis est iste Rex gloriæ?

10. Who is this glorious king?

(Procession)

Dominus virtutum ipse est Rex gloriæ.

The Lord of Hosts is the glorious King.

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1. By the title the psalm is assigned to Sunday—because, perhaps, on that day creation began. Five days of the week have psalms assigned to them in the Septuagint, and one in the Hebrew. Sunday,

Psalm xxiii ; Monday, Psalm xlvii ; Wednesday, Psalm xciii ; Friday, Psalm xcii ; Saturday, Psalm xci (both in Septuagint and Hebrew). There is some evidence that Psalm xcvi was assigned to Tuesday, and Psalm lxxx to Thursday.

2. The earth was, in the Hebrew idea, established on waters ; the *maria* are the waters beneath the earth, and the *flumina* are the currents of the underlying ocean. *Cf.* Genesis vii. 11 ; xlix. 25. From the under-world of ocean came springs and rivers. The glory of God is seen in this that He has set a firm world on a basis naturally unstable. It is clear that the psalmist's aim here is rather to extol the greatness of God than to teach a theory of cosmogony. The cosmogony here implied is the same as that of Gen. I, and Psalm ciii. (For *præparare* in sense of ' establish,' compare Ps. lxiv. 7 ; lxxxviii. 3 ; xxxii. 14, etc.)

3. The connection with verse 2 is : God is the majestic Lord of the world. Who then can approach Him ? The answer is : Only the pure, for the Almighty One is also the All Holy One !

4. The *vanum*, probably, is ' evil.' *Accipere animam* is here a translation of *nasa' nephesh*, ' lift up the soul,' or ' set the mind ' (to something). The Hebrew has nothing about the neighbour. That is added here, probably, from Ps. xiv. 3.

5. Instead of *misericordia* we have *ṣ^edaḳah* (=justice) in Hebrew. The Latin (following the Greek) does not reproduce the Hebrew exactly here.

6. *Quærere Deum* is a technical Hebraism expressing devotion to God, and complete readiness to do His will. To ' seek the face of God ' was to come to worship in the Temple. With this insistence on the need of purity and truth in those who would enter the Sanctuary, may be compared the inscription often found at the entrance to the inner portions of Egyptian temples : ' Let him be pure who enters here ! '

7. The Hebrew is different. In the Hebrew text the gates of the city (or of the Temple), are called on to raise their heads : ' Raise, O ye gates, your heads ; rise, ye everlasting gates ! ' The entrances are too low, as it were, for the glory of the entering ark. The ' everlasting gates ' are the ancient, venerable gates. Those who carry the Ark, and accompany it, address the gates (*i.e.* the Priests guarding the gates).

8. The gates ask wonderingly : Who is the King ? The answer suggests that a victorious war had just been ended. The Lord is described in martial epithets. Note that it is only when the chief of the Lord's military epithets *Yahweh Ṣ^ebha'oth* is given, that the gates are opened.

9, 10. The repetition is for dramatic effect.

PSALM XXIV

A PRAYER IN TIME OF NEED

THIS is an alphabetical psalm. The *ḳ*-verse is missing, and verse 22 beginning with *p* is supernumary, being, apparently, a liturgical addition. The *vau* which is wanting in verse 5*b* is easily supplied. The psalm is somewhat loosely put together ; it consists of prayers for help against oppressors, for guidance on the right path, for continuance of divine support, and for freedom from pain and enmity. The psalm may have been a sort of model prayer, to be used in all times of need and trouble. The last verse shows that it was used in the liturgy as a prayer for all Israel.

1. In finem, Psalmus David.

2. Ad te Domine levavi animam meam : Deus meus in te confido, non erubescam.

3. Neque irrideant me inimici mei : etenim universi, qui sustinent te, non confundentur.

4. Confundantur omnes iniqua agentes supervacue.

Vias tuas Domine demonstra mihi : et semitas tuas edoce me.

5. Dirige me in veritate tua, et doce me : quia tu es Deus salvator meus, et te sustinui tota die.

6. Reminiscere miserationum tuarum Domine, et misericordiarum tuarum, quæ a sæculo sunt.

7. Delicta juventutis meæ, et ignorantias meas ne memineris.

Secundum misericordiam tuam memento mei tu : propter bonitatem tuam Domine.

8. Dulcis et rectus Dominus : propter hoc legem dabit delinquentibus in via.

9. Diriget mansuetos in judicio : docebit mites vias suas.

10. Universæ viæ Domini, misericordia et veritas, requirentibus testamentum ejus et testimonia ejus.

1. For the choir-leader. A psalm of David.

2. To Thee, O Lord, I raise up my soul.
O my God, I put my trust in Thee : let me not be brought to shame !

3. Nor let my enemies mock me !
For all who hope in Thee will not be brought to shame.

4. May they all be brought to shame who do injustice without excuse (or, without avail).
Show me, O Lord, Thy ways ;
And teach me Thy paths.

5. Guide me in Thy truth, and be my Teacher.
For Thou art the God who can rescue me,
And in Thee I put my trust the livelong day.

6. Be mindful, O Lord, of Thy deeds of mercy,
And of Thy acts of kindness which have been done from days of old.

7. Be mindful no longer of the offences of my youth (nor of my sins) :
But be mindful of me in Thy loving kindness.
(For the sake of Thy goodness, O Lord!)

8. Kind and just is the Lord :
Therefore He giveth a law to those who might fail on the way [of life].

9. He guideth the humble with justice :
He teacheth the peaceful His ways.

10. All the ways of the Lord are kindness and truth—
For those who are zealous for His Covenant, and His precepts.

11. Propter nomen tuum Domine propitiaberis peccato meo : multum est enim.
12. Quis est homo qui timet Dominum ? legem statuit ei in via, quam elegit.
13. Anima ejus in bonis demorabitur : et semen ejus hæreditabit terram.
14. Firmamentum est Dominus timentibus eum : et testamentum ipsius ut manifestetur illis.
15. Oculi mei semper ad Dominum : quoniam ipse evellet de laqueo pedes meos.

16. Respice in me, et miserere mei : quia unicus et pauper sum ego.
17. Tribulationes cordis mei multiplicatæ sunt : de necessitatibus meis erue me.
18. Vide humilitatem meam, et laborem meum : et dimitte universa delicta mea.
19. Respice inimicos meos quoniam multiplicati sunt, et odio iniquo oderunt me.
20. Custodi animam meam, et erue me : non erubescam quoniam speravi in te.
21. Innocentes et recti adhæserunt mihi : quia sustinui te.
22. Libera Deus Israel, ex omnibus tribulationibus suis.

11. For the sake of Thy name, O Lord,
Pardon my sins, for they are many !

12. Who is he that feareth the Lord ?
Him doth He teach the path which he should choose.
13. Such a one will enjoy good fortune ;
And his posterity will inherit the land.

14. The Lord is a stay to those who fear Him :
And His Covenant [is there] that it be made plain to them.

15. My eyes are at all times turned to the Lord,
For He releaseth my feet from the snare.
16. Look on me and pity me,
For I am lonely and poor !

17. The cares of my heart are many.
Rescue me from my sorrows !

18. Behold my lowliness, and my pain ;
And pardon all my sins !

19. See how many are my foes,
And with what bitter malice they hate me !
20. Guard me and rescue me !
Let me not be brought to shame !
For I have put my trust in Thee.
21. The blameless and just unite themselves with me,
For I do wait on Thee.
22. Set Israel free, O God, from all her sorrows !

---

1. *Levare animam* translates the same Hebrew phrase as *accipere animam* of xxiii. 4.

4. *Supervacue* may mean, without provocation or excuse, or, without any profit to themselves. If the *iniqua agentes* are, as some think, apostates, only the second explanation of *supervacue* can stand.

The ' ways ' of God are here the sort of life which God prescribes.

5. The ' truth ' is that which appears in God's Law.

6. The ' mercy ' and ' grace ' are those shown to the fathers in the ancient days—*v.g.*, in the Exodus.

7. The sins of youth were those committed in the early days of Israel's national life (as, for instance, the worship of the golden calf and the other sins of the Wanderings). The *ignorantiæ* seem to have been inserted to make the psalm suitable for private use ; these *ignorantiæ* are not such sins as were committed through inadvertence, but sins in general, acts of revolt against God (Hebrew *pesha'*).

8. *Delinquentibus in via*, ought to be, according to Hebrew, *de-*

linquentibus monstrat viam. The sinners are the Israelites, and the "way' is the Law.

9. The "humble" and "peaceful" are the poor and lowly, *i.e.* the pious Israelites.

10. The 'ways' of God here are His policy towards His people.

11. The sense seems to be: 'Because Thou bearest the name "God of Israel," forgive Thy people Israel their sins!'

13. Compare the Beatitudes.

14. The second half of the verse is obscure. Possibly something has fallen out, thus: '[It is His pleasure] to make known His covenant to them.'

21. The Hebrew has: 'May innocence and honour guard me'—the two virtues being thought of as protecting Spirits sent by God.

22. This is certainly an addition to the poem. It does not fall into the alphabetical arrangement, and while *Yahweh* is used elsewhere in the psalm, we have in this verse *Elohim.*

PSALM XXV

PRAYER OF THE GUILTLESS

IN this poem oppressed innocence prays for justice. The innocent who is also lowly and poor, is maltreated by the impious and bloodthirsty; yet he holds firmly to his piety, confident that, at some time, his way of life will be smoothened and made straight for him.

The psalm would suit any occasion in which oppressed innocence feels compelled to plead its claims. It might be sung, therefore, at any time by any pious Israelite who felt that his piety was not sufficiently remembered and rewarded. It is, however, better, perhaps, to take the psalm as a public or communal prayer, intended to be sung on behalf of all Israel. The emphasis on the singer's innocence will thus become more intelligible. It will be noted that the singer claims to have many points of the ideal perfection outlined in Psalm i. The psalm is almost identical in content with Psalm c.

1. In finem, Psalmus David.

Judica me, Domine, quoniam ego in innocentia mea ingressus sum : et in Domino sperans non nfirmabor.
2. Proba me, Domine, et tenta me : ure renes meos et : cor meum.
3. Quoniam misericordia tua ante oculos meos est : et complacui in veritate tua.
4. Non sedi cum concilio vanitatis : et cum iniqua gerenti bus non introibo.
5. Odivi ecclesiam malignantium : et cum impiis non sedebo.

6. Lavabo inter innocentes manus meas : et circumdabo altare tuum, Domine :
7. Ut audiam vocem laudis, et enarrem universa mirabilia tua.
8. Domine, dilexi decorem domus tuæ, et locum habitationis gloriæ tuæ.

1. For the choir-leader. A psalm of David.

Judge me, O Lord, for I walk in innocence,
And in the Lord do I trust without falter !

2. Test me, O Lord, and try me !
Prove Thou my reins and my heart !

3. For ever-present is Thy kindness before me,
And in Thy truth I find my pleasure.
4. I sit not in the gathering of the godless ;
And I have no converse with evil-doers.

5. I hate the gathering of the evil-minded ;
And with the godless I sit not.

6. I wash my hands in innocence ;
And I walk in procession round Thy altar,
7. To hear the words of praising song,
And to chant of all Thy wondrous deeds.
8. O Lord, I love Thy beauteous House,
And the place where Thy glory dwelleth !

9. Ne perdas cum impiis Deus, animam meam, et cum viris sanguinum vitam meam.
10. In quorum manibus iniquitates sunt: dextera eorum repleta est muneribus.
11. Ego autem in innocentia mea ingressus sum: redime me, et miserere mei.
12. Pes meus stetit in directo: in ecclesiis benedicam te, Domine.

9. Destroy not my soul with the impious, O God,
Nor my life with men of blood;
10. On whose hands injustice abideth,
And whose right hand is full of bribes.

11. But I do walk in blamelessness;
Rescue me and pity me!

12. My foot is on the straight path;
In the assemblies I will praise Thee, Lord!

---

1. *Judica*, 'procure for me justice.' Hitherto the impious have deprived the psalmist of his rights. *Innocentia*, blamelessness, piety.

2. *Ure* is parallel to *proba* and *tenta*. The reins and heart are the seat of feeling, and must, therefore, be tested by the "Tester of reins and hearts."

3. The 'kindness' is the graciousness which the Lord has shown to Israel, and the 'truth' is, probably, the truth which finds expression in the Law.

4. *Cf.* Ps. i. *Vanitas*, 'sin.' The *iniqua gerentes* are, in Hebrew, 'the hidden ones'—because their actions could not endure the light.

5. *Cf.* again Ps. i.

6, 7. *Inter innocentes*, Hebrew: 'in innocency'; the 'washing' means keeping oneself from sin. According to the Hebrew the washing of the hands symbolises the cleanness of the psalmist's heart. *Inter innocentes* suggests that, if the psalmist is among the perfect, he is perfect himself. The priests were bound to wash their feet and hands before approaching the altar. So the singer, who represents himself here as approaching the altar, makes himself clean. There seems to be here a reference to a solemn procession around the altar during a ceremony of thanksgiving. The *vox laudis* is part of the ceremony, and the theme of the "Lauds" was mainly the wonderful mercy of God towards Israel—the *universa mirabilia tua*.

8. The singer finds it an intense pleasure to share in the thanksgiving-service, and in the other services of the Temple. The *gloria* is the concrete manifestation of God's glory in the Holy of Holies. There is a reference also to the visible glory in which God used to appear in the early days. *Vid.* Exod. xvi. 10; 3 Kings viii. 11; Ps. lxxxiv. 10.

9-12. He prays that he may not die the sudden and bitter death of the godless—murderers, robbers, and corrupters of justice. His way is in innocence, *in directo*—on the smooth path on which there is no stumbling: if he has not yet found his path smooth and pleasant, his faith makes him confident that it will be peaceful and secure in the future.

PSALM XXVI

IN THE LORD I AM STRONG!

THIS psalm, like Psalm xxiii, has two clearly distinguishable parts. In the first (verses 1-6) the singer expresses his complete trust in the Lord, and his love for the Lord's dwelling-place which guarantees protection against all danger. In the second part (7-14) he pleads for pity and mercy in his need ; he is abandoned, and he is attacked by foes, but he is still full of confidence that the Lord will rescue him, and give him peace.

The great contrast between the two parts has here also suggested the theory that the psalm is a combination of two originally unconnected poems. Yet the two parts seem, somehow, to balance each other, and to refer to each other. Compare the hope expressed in verse 4 with that expressed in verse 13. The whole psalm might be taken as the song of an Israelite in exile and oppressed, who longs to share again in the liturgy of the Divine Service, and whose courage is upheld by the thought of the protecting presence in the Sanctuary of Israel of the God who has, in all times of need, sustained His servants of the chosen race. The longing to share in the ritual, and the desire to see ' the goodness of the Lord in the land of the living,' belong to the same frame of mind which shows itself in Ps. xxii, xxiii and xxv (*cf.* especially xxv, 6-8). It is difficult, but not, of course, impossible, to suppose that David was thus full of longing to share in the liturgy of the Tabernacle during his troubles with Saul. The superscription ' before he was anointed ' is not in the Hebrew, and is wanting in most of the Greek codices. (There are three Biblical accounts of the anointing of David : I Kings xvi ; II Kings ii, and II Kings v, and the superscription may be referred to any one of them.)

1. Psalmus David priusquam liniretur.

Dominus illuminatio mea, et salus mea, quem timebo ?
Dominus protector vitæ meæ, a quo trepidabo ?

1. A Psalm of David before he was anointed.

The Lord is my light and my salvation.
Whom have I to fear ?
The Lord is the guardian of my life.
Before whom shall I tremble ?

2. Dum appropiant super me nocentes, ut edant carnes meas :
Qui tribulant me inimici mei, ipsi infirmati sunt, et eciderunt.

2. While evil-doers draw nigh against me,
To devour my flesh,—
My enemies who oppress me
Grow powerless and sink down.

3. Si consistant adversum me castra, non timebit cor meum.
Si exsurgat adversum me prælium, in hoc ego sperabo.

3. If a whole army should encamp against me,
My heart feeleth no fear.
If battle should rage against me
I still am confident.

4. Unam petii a Domino, hanc requiram, ut inhabitem in domo Domini omnibus diebus vitæ meæ:
Ut videam voluptatem Domini, et visitem templum ejus.

4. One thing I have begged for from the Lord,
And it I long for—
To dwell in the House of the Lord
During all my days,
That I may gaze on that in which the Lord delights,
And visit His Sanctuary.

5. Quoniam abscondit me in tabernaculo suo: in die malorum protexit me in abscondito tabernaculi sui.

5. For He hideth me in His tent.
On the evil day;
He guardeth me in the secret places of His tent;

6. In petra exaltavit me:

6. On a rock He hath set me up.

Et nunc exaltavit caput meum super inimicos meos.
Circuivi, et immolavi in tabernaculo ejus hostiam vociferationis: cantabo, et psalmum dicam Domino.

And now He doth raise up my head
Above my foes.
I draw nigh, and offer in His tent
A sacrifice with trumpet-clang.
I will sing and hymn unto the Lord.

7. Exaudi Domine vocem meam, qua clamavi ad te: miserere mei, et exaudi me.

7. Hear, O Lord, my voice with which I cry to Thee!
Have pity on me and hear me.

8. Tibi dixit cor meum, exquisivit te facies mea: faciem tuum Domine requiram.

8. To Thee my heart doth speak
My glance doth seek Thee.
I long for Thy countenance, O Lord.

9. Ne avertas faciem tuam a me: ne declines in ira a servo tuo.
Adjutor meus esto: ne derelinquas me, neque despicias me Deus salutaris meus.

9. Turn not Thy face from me
Turn not away in anger from Thy servant
Be Thou my Helper.
Abandon me not, and despise me not,
O God my Saviour

10. Quoniam pater meus, et mater mea dereliquerunt me: Dominus autem assumpsit me.

10. Though father and mother abandon me,
The Lord doth rescue me.

11. Legem pone mihi Domine in via tua: et dirige me in semitam rectam propter inimicos meos.

11. Give me a law, O Lord, for Thy way;
And guide me on the right path,
Because of my foes.

12. Ne tradideris me in animas tribulantium me: quoniam insurrexerunt in me testes iniqui, et mentita est iniquitas sibi.

12. Abandon me not to the desires of my oppressors:
When false witnesses arise against me,
Godlessness becometh openly a liar.

13. Credo videre bona Domini in terra viventium.

13. I am confident that I shall see the goodness of the Lord
In the land of the living.

14. Exspecta Dominum, viriliter age: et confortetur cor tuum, et sustine Dominum.

14. Trust in the Lord!
Act boldly, and let thy heart be strengthened,
And wait for the Lord!

1. The Lord is the Light which dispels the darkness of grief and trouble. He is the shield which protects from all attack.

2. The *nocentes* (=*maligni*) come like raging wild beasts ready to devour him. There is no question here of a metaphorical use of *edere carnes*: the metaphor lies in representing the enemies as savage wild beasts, and that kind of metaphor is frequent in the psalms.

The enemies are themselves smitten by the misfortune which they would bring on the psalmist. Of course, we do not know anything definite about the situation here implied.

3. *In hoc*, 'in spite of this.'

4. *Unam* translates the Hebrew feminine, which does duty for the neuter. The singer here clearly states a desire to dwell in the House of the Lord. There is not question merely of dwelling near the Temple or Tabernacle, and of coming to see the ritual, but of actually remaining permanently in the Holy House so as to share in all the Divine Worship of the shrine. The '*voluptas*' is that in which God finds His delight—*i.e.* the whole ceremonial of sacrifice and worship generally in the Sanctuary. The Hebrew speaks of the 'loveliness' of the Lord—which is the same thing from the point of view of the zealous worshipper. *Visitem* does not fit in well with the context—since the singer is, in his desire, already within the Sanctuary. The Hebrew text is, however, not helpful towards a better—or any—rendering.

5. The Sanctuary, and the cult therein, are the pledge and source of Israel's, and particularly of Jerusalem's, security.

6. The security of an inaccessible cliff is guaranteed to Jerusalem by the presence of the Dwelling of the Lord.

Circuivi is represented in Hebrew by an adverbial phrase to be read with the preceding—'my enemies *round about me*.' The Latin might be taken as implying a processional movement about the altar.

The *hostia vociferationis* is, perhaps, a sacrifice accompanied by clang of trumpets. In Numbers x, 10*f* we hear of special sacrifices offered with blowing of trumpets; but there is no need to assume that the *hostia vociferationis* is one of those, or that it means anything more than a thanksgiving sacrifice accompanied by song (and possibly music).

8. The Hebrew is different here: 'Thine (*i.e.* Thy command), says my heart, is the "*Seek-ye-my-face*," and, therefore, O Yahweh, do I seek Thy face.' His heart reminds him of the divine command to seek the face of God.

10. 'Even should father and mother abandon him'—an idea natural enough in the East where exposure of infants has always been known.

11. The "Law" will be a guide on the way.

Propter inimicos—i.e. so that they may not triumph.

12. *Animas*, the will, or desire.

Et mentita est iniquitas sibi—their false evidence betrays itself, shows itself clearly to be false. The Hebrew is difficult here also.

13. The *bona Domini* might include the splendours of Divine worship (*cf.* verse 4). The land of the living is this world, as opposed to Sheol.

14. The singer may be regarded as here addressing his own heart.

Sustine, 'wait confidently for' (*cf.* Ps. xxxvi. 9; xxiv. 3, 5, 21).

PSALM XXVII

A PRAYER AGAINST ENEMIES

THIS psalm is at once a prayer for rescue from peril, and for vengeance against enemies (verses 1-5), and a thanksgiving for the hearing of the prayer.

The occasion of the poem is unknown. It was composed at a time when there was a generally acknowledged king upon the throne (verses 8-9). The ascription of the psalm to a king is reasonable, and there is no serious intrinsic difficulty against its Davidic origin.

1. Psalmus ipsi David.

Ad te Domine clamabo, Deus meus ne sileas a me : nequando taceas a me, et assimilabor descendentibus in lacum.

2. Exaudi Domine vocem deprecationis meæ dum oro ad te : dum extollo manus meas ad templum sanctum tuum.

3. Ne simul trahas me cum peccatoribus : et cum operantibus iniquitatem ne perdas me.
Qui loquuntur pacem cum proximo suo, mala autem in cordibus eorum.
4. Da illis secundum opera eorum, et secundum nequitiam adinventionum ipsorum.
Secundum opera manuum eorum tribue illis : redde retributionem eorum ipsis.
5. Quoniam non intellexerunt opera Domini, et in opera manuum ejus destrues illos, et non ædificabis eos.

6. Benedictus Dominus : quoniam exaudivit vocem deprecationis meæ.
7. Dominus adjutor meus, et protector meus : in ipso speravit cor meum, et adjutus sum.
Et refloruit caro mea : et ex voluntate mea confitebor ei.

1. A psalm of David.

To Thee, O Lord, do I cry.
Turn not in silence from me, O my God,
That Thou mayest not abandon me, and
I may not become like those
Who sink down into the grave.
2. Hear, O Lord, my words of petition,
When I pray to Thee !
When I raise my hands
Towards Thy holy temple !

3. Snatch me not away with sinners ;
And destroy me not with evil-doers,
Who speak words of peace to their neighbour,
But have malice in their hearts.

4. Reward them according to their works
And according to their evil deeds.
According to the deeds of their hands requite them !
Let them have their due reward !

5. For they pay no heed to the works of the Lord,
And the deeds of His Hands.
Pull Thou them down, and build them not up.

6. Praised be the Lord, for He heareth
The words of my prayer.

7. The Lord is my help and my protection :
My heart did hope in Him ;
And help has been given me, and my flesh is again refreshed,
And gladly do I praise Him.

8. Dominus fortitudo plebis suæ: et protector salvationum Christi sui est.	8. The Lord is the strength of His people, And the rescuing Protector of His anointed.
9. Salvum fac populum tuum Domine, et benedic hæreditati tuæ: et rege eos, et extolle illos usque in æternum.	9. Help Thy people, O Lord, and bless Thy possession! And guide them and bear them up for ever!

---

1. *Ne sileas a me,* is a pregnant construction: 'Do not turn from my prayer in contemptuous silence.' It is the same as *ne taceas.*

2. Raising the hands, palms upward, was the usual gesture of prayer. The Hebrew has 'towards Thy holy *D^{e}bhir,*' *i.e.* the innermost shrine, the Holy of Holies.

3. The godless are here depicted as a booty which the Divine Hunter captures.

5. The *opera Dei* are the signs of the times, present and past, wherein men could read the judgments of God. Hardened sinners do not heed (*intellexerunt*), and, therefore, do not appreciate, the ways of God. The prayer for the pulling down of his foes may sound strangely from the lips of David But his enemies were those of God, and of God's people, and it must be remembered that we also pray *ut inimicos sanctæ ecclesiæ humiliare digneris.*

6. The singer feels that his prayer is granted—or about to be granted.

8. *Salvationum*—the Lord shows His protection in *many* ways. The construction is like *Deus justitiæ,* etc.

9. Israel is a *hæreditas, i.e.* a peculiar and permanent possession, of the Lord. *Rege, i.e.* (according to Hebrew) as a shepherd. *Extolle illos,* 'carry them,' as a shepherd carries a strayed or wearied sheep. *Cf.* Isaias lxiii. 9; 'In his love and pity He rescued them; and He raised them up, and carried them all the days of old.'

PSALM XXVIII

THE GLORY OF GOD IN A STORM

THE author of this psalm is inspired by the glory of a great thunder-storm. The whole course of the storm, from the first gathering of the threatening clouds to the last terrific crash of thunder, is described. Seven times the singer cries out: *Kol Yahweh! vox Domini!* as if to echo the peals of thunder. The first words of the song are an appeal to the angels to give honour and praise to the Lord of the storm; and the poem itself in general may be regarded as the praising song of the angels heard above the fury of the storm. The concluding verse voices the thought that a Lord so mighty as He whose voice is the thunder, can give peace and security to His people.

This is one of the nature-psalms—the poems which deal with the greatness and majesty of God, as shown forth in nature (*cf.* Ps. viii and xviii). Palestine, with its contrasts of desert, sea, and highland, supplies an almost perfect stage for the furious scenery of terrific thunderstorms. The psalm reflects the primitive standpoint which finds the chief terror of the storm in the ' voice of God '—the thunder, rather than in the lightning-flash. The whole tone of the psalm is ancient, and the concluding verse suggests that Israel was still great and powerful as a State, when the song was composed.

1. Psalmus David. In consummatione tabernaculi.

1. A psalm of David. At the close of the feast of Tabernacles.

Afferte Domino filii Dei: afferte Domino filios arietum.

Sacrifice to the Lord, O ye children of God!
Offer in sacrifice young rams to the Lord!

2. Afferte Domino gloriam et honorem, afferte Domino gloriam nomini ejus: adorate Dominum in atrio sancto ejus.

2. Give to the Lord praise and honour.
Give to the Lord praise of His name,
Worship the Lord in His sacred shrine.

3. Vox Domini super aquas, Deus majestatis intonuit: Dominus super aquas multas.

3. [Hark!] The voice of the Lord o'er the waters!
The mighty God makes the thunder to crash.
The Lord over the great waters!

4. Vox Domini in virtute: vox Domini in magnificentia.

4. The voice of the Lord in strength!
The voice of the Lord in splendour!

5. Vox Domini confringentis cedros: et confringet Dominus cedros Libani:

5. The voice of the Lord who shatters the cedars!
Yea, the Lord doth shatter the cedars of Lebanon,

6. Et comminuet eas tamquam vitulum Libani: et dilectus quemadmodum filius unicornium.

6. And dasheth them headlong like the calf of Lebanon,—
Even if it is prized as highly as a young unicorn.

7. Vox Domini intercidentis flammam ignis:
8. Vox Domini concutientis desertum: et commovebit Dominus desertum Cades.

7. The voice of the Lord who cleaveth the flame of fire!
8. The voice of the Lord who maketh the desert to tremble!
Yea! the Lord maketh to tremble the desert of Kadesh.

9. Vox Domini præparantis cervos, et revelabit condensa: et in templo ejus omnes dicent gloriam.

9. The voice of the Lord who bringeth hinds to the bearing,
And sweepeth away the foliage of the thicket!
But in all His temple they cry—
"Glory!"

10. Dominus diluvium inhabitare facit: et sedebit Dominus rex in æternum.
11. Dominus virtutem populo suo dabit: Dominus benedicet populo suo in pace.

10. The Lord dwelleth in the Flood;
And so sitteth enthroned as King for ever.
11. The Lord will give to His people strength;
The Lord will bless His people with peace.

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1. *In consummatione tabernaculi,* 'for the close of the Feast of Tabernacles.' The phrase bears no reference to the setting up of the Tabernacle. In Hebrew liturgy of the present day the psalm is used as a Pentecost psalm.

The *filii dei* are probably the angels—though the expression might refer to the pious among men (*cf.* Ps. lxxxviii. 7). (The explanation which makes the 'sons of God,'=the Levites is improbable.)

2. The angels are represented as appearing before God in some kind of sacred ritual. In the heavenly palace there is an altar, round which angel-priests, arrayed in garments of wondrous splendour (Hebrew 'in holy adornment' instead of, *in atrio sancto*), minister.

The Hebrew has nothing corresponding to the *filii arietum,* 'young rams.' The graphic similarity between the plurals of *'el* (God) and *'ayil* (ram) may have brought the reference to the 'young rams' into the Septuagint and Vulgate. If we retain it, we must suppose that the ritual worship of heaven is thought of as including holocausts, as well as songs of praise.

In atrio sancto would, in the context, naturally mean 'in heaven'; but, as already noted, the corresponding phrase in the Hebrew describes the dress of the ministering angels. (With the psalmist's invitation to the angels to praise the Lord, compare Ps. cii. 20; cxlviii 2.)

3. The angels are called on to worship God because of the exceeding greatness of the majesty which is shown forth in the thunderstorm. *Vox Domini,* is the thunder.

4*ff*. The storm comes from the Mediterranean, and sweeps inland over the hills, and southwards over the desert. The mighty cedars of Lebanon are mere toys of the storm. The whole forest of Lebanon and Hermon is swayed to and fro (' dances ') in the storm, and then is hurled headlong down the mountain side.

6. This is one of the most difficult texts of the Vulgate Psalter. The Hebrew is clear enough : ' He makes Lebanon skip like a calf ; and Sirion like a young unicorn.' Sirion is the Phœnician name for Hermon, and the poet pictures the swaying of the forest-trees after the fashion of the skipping of a calf or young bison. But the Latin gives us *dilectus* instead of Sirion and speaks of shattering the ' Calf of Lebanon ' ; further, *Dilectus quemamodum filius unicornium* seems to be, in the Vulgate, an independent sentence. It has been suggested that ' *dilectus* ' represents Sion, and that the sense is, ' Even Sion dances in the thunderstorm like a young bison.' The Hebrew is here obviously preferable to the Vulgate. (Does the use of the Phœnician name Sirion for Hermon imply that this poem was written in the Northern Kingdom ? The poem is, beyond all dispute, very ancient.) [1]

7. The lightning also is dreadful. (The phrase, ' cleaving of the flame ' is obscure, and the text is, probably, defective.)

8. From western sea and northern highland the storm sweeps down to the southern steppes—to the district of Kadesh. Here the earth itself begins to tremble, as in an earthquake, at the voice of the Lord.

9, 10. Animals in their terror bring forth their young untimely. The trees of the forest shake off their leaves in fear. Yet, while earth is full of quaking at the majesty that overwhelms it, the heavenly choir of angel-priests cries out, ' Glory ! ' The deluge which follows the thunder-storm reminds the poet of the Great Deluge. Now, as then, the God of nature sits untroubled on His throne. (Compare Ps. xcvi, especially xcvi. 1-9.)

11. Surely a God so mighty will help His own people—is the poet's last reflection on the storm. Thus it may be said that the psalm begins with *Gloria in excelsis* and ends with *in terra pax.*

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[1] For Siryon as Phœnician (Sidonian) name of Hermon, see Deut. iii. 9. The mountain is called Sanir in Assyrian texts. The substitution of *dilectus* for Siryon is due to the circumstance that the Greek translators read in their Hebrew text, *y^{e}shurun*, instead of *w^{e}siryon* (=and Siryon). *Y^{e}shurun* appears as a honorific name of Israel in Deut. xxxii. 15 ; xxxiii. 5, 26 ; Is. xliv; 2, and in all these places it is represented in the Septuagint by ἠγαπημένος (*dilectus*). In Deut. xxxii. 15. the Vulgate represents *Y^{e}shurun* by *dilectus* ; in the other texts of Deuteronomy the Vulgate gives the more correct rendering *rectissimus*. It is difficult to explain why the Septuagint represents *Y^{e}shurun* by ἠγαπημένος. (See note Ps. lxvii. 13). It would appear as if the Greek translators of this psalm took the shattering of the cedars of Lebanon as symbolical of the destruction of the peoples and princes who should oppose the Messianic King. Israel, as the people of the Messias, would naturally be thought of as helping Him to destroy His foes.

PSALM XXIX

A SONG OF THANKS FOR RESCUE

THE singer was at the point of death when he was rescued. In his great need he prayed, and his prayer was heard. For this he thanks, and will always thank, his Helper, God.

There is nothing in the psalm to exclude Davidic origin. It may be a song of thanksgiving arising out of some situation of David's career. Possibly it deals with the deadly peril which overshadowed Israel in the pestilence by which David's overweening pride (*cf.* verses 7-8) was punished (II Kings xxiv.). During the pestilence David and his household wore the garment of mourning of which verse 12 speaks (I Par. xxi. 16). The psalm would, in this view, deal rather with the griefs of the nation Israel, than with the personal experience of the poet. The words of the title: *Canticum* (more correct than *Cantici:* see note 1.) *in dedicatione domus* are a late addition, due, probably, to the circumstance that this psalm was sung at the Feast of Dedication established by Judas Maccabeus in 165 B.C. (I Macc. iv. 48-59; *cf.* John x. 22). There is nothing in the psalm to show that it was written for that Feast.

1. Psalmus Cantici. In dedicatione domus David.

1. A psalm: for the dedication of the Temple; by David.

2. Exaltabo te Domine quoniam suscepisti me: nec delectasti inimicos meos super me.

2. I praise Thee, O Lord, for Thou dost guard me,
And givest not to my enemies joy over me!

3. Domine Deus meus clamavi ad te, et sanasti me.

3. O Lord, my God, I cried to Thee,
And Thou didst heal me:

4. Domine eduxisti ab inferno animam meam: salvasti me a descendentibus in lacum.

4. O Lord, Thou hast drawn forth my soul from the underworld;
Thou hast rescued me from out of those that go down into the pit.

5. Psallite Domino sancti ejus: et confitemini memoriæ sanctitatis ejus.

5. Sing to the Lord, ye who worship Him,
And praise His holy name!

6. Quoniam ira in indignatione ejus: et vita in voluntate ejus.
Ad vesperum demorabitur fletus: et ad matutinum lætitia.

6. For chastisement is through His wrath;
And life through His favour.
If there are tears in the evening,
There will be joy in the morning.

7. Ego autem dixi in abundantia mea : Non movebor in æternum.
8. Domine in voluntate tua, præstitisti decori meo virtutem.
Avertisti faciem tuam a me, et factus sum conturbatus.

9. Ad te Domine clamabo : et ad Deum meum deprecabor.
10. Quæ utilitas in sanguine meo, dum descendo in corruptionem ?
Numquid confitebitur tibi pulvis, aut annuntiabit veritatem tuam ?
11. Audivit Dominus, et misertus est mei : Dominus factus est adjutor meus.

12. Convertisti planctum meum in gaudium mihi : concidisti saccum meum, et circumdedisti me lætitia :
13. Ut cantet tibi gloria mea, et non compungar : Domine Deus meus in æternum confitebor tibi.

7. I said in my great happiness :
" I will never fail."

8. In Thy good pleasure, O Lord, Thou
hadst added strength to my fair outward seeming ;
But then Thou didst turn Thy face
from me, and I was dismayed.
9. To Thee, O Lord, I cried ;
And to my God I prayed.
10. " What profit is there in my blood, when
I go down to the grave ?
Can mere dust praise Thee, and proclaim Thy faithfulness ? "

11. The Lord heard me and took pity on me ;
The Lord became my Helper,

12. Thou hast turned my plaint into joy ;
Thou hast rent my garments of mourning,
And hast clad me with gladness.
13. So that my soul may sing to Thee,
And I need not keep the silence of grief.
O Lord, my God, for ever I will praise Thee !

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1. *Psalmus cantici* is difficult to explain. *Canticum* translates Hebrew *shir*, which has a wider meaning than *mizmor* (represented by *psalmus*). This double designation is found also in the superscriptions of Psalms xlvii, lxvi, lxvii, lxxiv, lxxxvi, xci. The combination in inverted form—*Canticum psalmi*, is found in Psalms lxv, lxxxii, lxxxvii, cvii. Possibly the superscription has arisen here through the insertion of *shir ḥanukkath habbayith* (' a song for the Dedication of the Temple '), in the familiar combination *mizmor l^eDawid*. We should, in this view, translate : ' A psalm by David, an Ode for the Dedication of the Temple.' The inserted clause would be the work of a late liturgical editor (living about 165 B.C.).

2. *Suscepisti me*, ' drawn me forth.' Captives were often kept in a cistern or well. *Cf.* Jerome xxxviii. 6-13.

4. David (or Israel) was at death's door when rescue came. In spirit, the singer was already in Sheol when he turned to God in passionate prayer for help.

5. The prayer was heard, and thanksgiving follows at once on the granting of the petition.

6. The Hebrew is here different : ' His anger endures but a moment, but a life-time His favour.' The second half of the verse expresses the swift and sudden change from sadness to joy. Misfortune and suffering are the tokens of God's displeasure ; they

disappear when God makes the light of His face shine again on the sinner.

7. Here is described the attitude of the singer when the sudden misfortune overtook him.

8. The Vulgate means: Thou didst add to external honour external power. The Hebrew says: 'Thou hadst set me up in Thy favour on firm mountains.' He had been overweeningly confident that God's favour would continue. He felt sure he could not fail. Then, all at once, came sickness, or other misfortune, and death and failure were close at hand. Then the singer burst out into the protesting prayer to which he referred before in verse 3. If he dies, God will no longer receive the homage of his praise, particularly, the homage of his praise of the divine fidelity. The thought is similar to that of Ps. vi. 6 and Ps. cxv. 6. *Cf.* also the following psalm passages: lxxxvii. 6, 12; cxiii. 17; cxlv. 2, 4; cxvii. 17; and also Job x. 21, 22; vii. 9; Is. xxxviii. 18; Eccles. ix. 10.

12. The *saccus* is the garment of penance and mourning. With *circumdedisti lætitia*—cf. *scuto bonæ voluntatis tuæ coronasti nos* (v. 13). The close-clinging garment of sorrow God has pulled off, and replaced by a festive robe.

13. *Gloria=anima, i.e.* 'I will sing to Thee.' *Cf.* for this use of *gloria*, Ps. lvi. 9; *Exurge gloria, mea; exurge psalterium et cithara.* In both cases, however, 'gloria' may be some kind of song of praise, so that here the meaning may be: 'that a never ending song may hymn Thee.'

Compungar, Jerome has: *et non taceat.* The meaning is: 'That I may not be so overcome by grief as to be forced to keep silence.'

PSALM XXX

A PRAYER IN TIME OF NEED

THERE is no very definite development of idea throughout this psalm. It contains expressions of confidence, petition, complaint, and thanksgiving, and these do not, in every case, seem to pass over into each other naturally. The poem gives the impression of being built up on conventional lines of liturgical psalmody, and does not appear to be a natural expression of personal or communal experience. The title *pro extasi* which is wanting in several ancient Latin Psalters, and has nothing corresponding to it in the oldest Greek Codices, nor in the Hebrew, is obviously derived from verse 23. If David is to be regarded as the author of the psalm, it belongs to the period of his persecution by Saul, and, in particular, to the time when he was in the desert of Maon and had begun to despair of being able to evade Saul (*cf.* I Kings xxiii. 26). The prophet Jonas has borrowed from this psalm verses 7 and 23 (*cf.* Jon. ii. 5, 9). Our Lord used verse 6 on the cross, and verses 10-16 might be taken as prophetically descriptive of Our Lord in His Passion. The psalm, however, is not immediately Messianic ; but it may be regarded as (in passages at least) indirectly or figuratively Messianic. The history of David and of Israel may be taken generally as typical of the career of the Messias. The critics who maintain the post-exilic dating of this poem, find in it several imitations or echoes of Jeremias (verse 11—Jer. xx. 18 ; 13*b*—Jer. xxii. 28 ; 14—Jer. xx. 10 ; 18—Jer. xvii. 18 ; 23—Lament. iii. 54). It is interesting to note in this psalm the echoes of several other psalms (*cf.* verses 2-4 and Ps. lxx. 1-3 ; verse 4 and Ps. xxii. 3 ; verse 5 and Ps. ix. 16 ; verse 9 and Ps. xvii. 20 ; verse 12 and Ps. xxxvii. 12).

1. In finem, Psalmus David, pro extasi.

2. In te Domine speravi, non confundar in æternum : in justitia tua libera me.
3. Inclina ad me aurem tuam, accelera ut eruas me.
Esto mihi in Deum protectorem : et in domum refugii, ut salvum me facias.
4. Quoniam fortitudo mea, et refugium meum es tu : et propter nomen tuum deduces me, et enutries me.

1. For the choir-leader. A psalm of David. For time of bewilderment.

2. In Thee, O Lord, I put my trust ;
Let me not be put to shame !
Because of Thy justice rescue me !
3. Turn to me Thy ear !
Swiftly rescue me !
Be to me a protecting God !
And a place of refuge so that Thou mayest save me !
4. For Thou art my strength and my refuge ;
And because of Thy name Thou wilt guide me, and foster me.

5. Educes me de laqueo hoc, quem absconderunt mihi : quoniam tu es protector meus.

6. In manus tuas commendo spiritum meum : redemisti me Domine Deus veritatis.

5. Thou wilt loose me from the snare which they have secretly laid for me.
For Thou art my Protector ;
6. Into Thy hands I entrust my spirit
Thou dost rescue me, O Lord, Thou faithful God !

7. Odisti observantes vanitates, supervacue.
Ego autem in Domino speravi:
8. Exsultabo, et lætabor in misericordia tua.
Quoniam respexisti humilitatem meam, salvasti de necessitatibus animam meam.

9. Nec conclusisti me in manibus inimici : statuisti in loco spatioso pedes meos.
10. Miserere mei Domine quoniam tribulor : conturbatus est in ira oculus meus, anima mea, et venter meus :
11. Quoniam defecit in dolore vita mea : et anni mei in gemitibus.
Infirmata est in paupertate virtus mea : et ossa mea conturbata sunt.

12. Super omnes inimicos meos factus sum opprobrium et vicinis meis valde : et timor notis meis.
Qui videbant me, foras fugerunt a me :
13. Oblivioni datus sum, tamquam mortuus a corde.
Factus sum tamquam vas perditum :
14. Quoniam audivi vituperationem multorum commorantium in circuitu.
In eo dum convenirent simul adversum me, accipere animam meam consiliati sunt.
15. Ego autem in te speravi Domine : dixi : Deus meus es tu :
16. In manibus tuis sortes meæ.
Eripe me de manu inimicorum meorum, et a persequentibus me.
17. Illustra faciem tuam super servum tuum, salvum me fac in misericordia tua :
18. Domine non confundar, quoniam invocavi te.
Erubescant impii, et deducantur in infernum :
19. Muta fiant labia dolosa.
Quæ loquuntur adversus justum iniquitatem, in superbia, et in abusione.

7. Thou hatest those who hold to vain idols.
But I do put my trust in the Lord.

8. I exult and rejoice because of Thy goodness :
For Thou dost look upon my humiliation,
And bringest rescue to my soul in times of need.
9. Thou dost not surrender me into the hands of enemies ;
Thou settest my feet in open spaces.
10. Have mercy on me, O Lord, for I am straitened !
My eye is dim because of trouble [my soul and my body].
11. For my life is passing away in pain ;
And my years in sighs.
My strength is weakened through misery ;
And my bones are shaken.

12. Because of all my foes I have become an object of bitter reproach ;
Even to my neighbours, and to friends have I become an object of dread.
They that see me abroad, do fly from me.

13. To oblivion I am abandoned altogether, like one dead ;
I am become like a shattered vessel.

14. For I hear the censure of many,
Who dwell round about ;
When they gather together against me,
They plan to take my life.

15. But I put my trust in Thee, O Lord !
I say : Thou art my God !
16. In Thy hand is my fate ; snatch me from the power
Of my foes and persecutors !

17. Let Thy face shine upon Thy servant ;
Save me for the sake of Thy mercy !

18. O Lord, let me not be put to shame, for I call on Thee !
May the godless be brought to shame, and cast down to the underworld.
19. May deceiving lips be silent,
Which speak evil things against the just man,
In pride and contempt.

20. Quam magna multitudo dulcedinis tuæ Domine, quam abscondisti timentibus te.

Perfecisti eis, qui sperant in te, in conspectu filiorum hominum.

21. Abscondes eos in abscondito faciei tuæ a conturbatione hominum.

Proteges eos in tabernaculo tuo a contradictione linguarum.

20. How rich is Thy great goodness, O Lord,
Which Thou storest up for those who fear Thee,
Which Thou dost accomplish for those that trust in Thee,
Before all the world!

21. Thou dost shield them with the protection of Thy countenance
From the disturbing schemes of men;
Thou dost shelter them in Thy tent from the calumny of tongues.

22. Benedictus Dominus: quoniam mirificavit misericordiam suam mihi in civitate munita.

23. Ego aute dixi in excessu mentis meæ: Projectus sum a facie oculorum tuorum.

Ideo exaudisti vocem orationis meæ, dum clamarem ad te.

22. Blessed be the Lord! for, in wondrous fashion, He doth show
His mercy towards me,
In a city besieged.

23. I had said in the dismay of my mind,
"I am cast out from Thy eyes!"
Yet Thou dost hear the words of my prayer
When I cry to Thee!

24. Diligite Dominum omnes sancti ejus: quoniam veritatem requiret Dominus, et retribuet abundanter facientibus superbiam.

25. Viriliter agite, et confortetur cor vestrum, omnes qui speratis in Domino.

24. Love the Lord all ye that worship Him;
For the Lord demandeth loyalty,
And He doth fully requite those that act proudly.

25. Do bravely, and let your courage be strengthened—
All you who trust in the Lord!

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1. *Pro extasi* obviously has crept in from verse 23; it serves to suggest the key-note of the psalm. *Cf.* Ps. cxv. 2; lxvii. 28, where the same Greek word is rendered by *excessus.*

2. *Non confundar in æternum=ne unquam confundar.*

3, 4. *Accelera* has here an adverbial sense ('swiftly').

In Deum and *in domum*—Hebrew construction. *Cf. facti sunt in adjutorium.* The Hebrew text is here more vivid: 'Be Thou to me a protecting Rock, a mountain-fortress to help me: Thou art my Rock and my Fortress.' The Greek translators did not regard the vividness of the Hebrew as sufficiently respectful. *Cf.* following verse.

5. The snare is a frequently used symbol of danger. Here the Hebrew: 'Thou art my stronghold,' becomes 'Thou art my Protector.'

6. The words of Our Lord on the cross. The 'spirit' is the principle of life, particularly, of the higher, spiritual life. Notice here the strong note of confidence. The confidence is based on God's fidelity to His promises (His *veritas*).

7. *Observantes vanitates supervacue.* Hebrew: 'Thou hatest those who hold to vanities of nothingness.' The 'vanities of nothing-

ness' are usually explained as idols, but they may be understood more widely, perhaps, to include all things in general that are vain and futile (*cf.* Jonas ii. 9).

Supervacue, in view of the Hebrew text, may be taken with *vanitates*, 'most foolish of vain things.' Some commentators see here a reference to divination and to superstition generally (*i.e. vana observatio*), rather than to idolatry. As against all vain trust in idols, the psalmist puts all his hope in God.

8. *In*, 'on account of.' *Humlitas*, affliction, humiliation.

Necessitas=augustiæ.

9. *Conclusisti*, 'shut in'; here means 'hand over.' Instead of this God has given the psalmist the fullest of freedom. Constraint implies grief and pain; freedom of movement in open places implies gladness and joy. *Cf. In tribulatione dilatasti mihi* (Ps. iv. 2); *dilatasti gressus meos subtus me* (Ps. xvii. 37); *ambulabam in latitudine* (cxviii. 45); *exaudivit me in latitudine Dominus* (cxvii. 5).

10. *Conturbatus*, etc. *Cf.* Ps. vi. 8: *Turbatus est a furore oculus meus. Ira*, vexation rather than anger. *Oculus, anima* and *venter*, taken together, express the full physical and psychical nature of man. His whole self is disturbed. (Several commentators regard *anima mea et venter meus* as a gloss.) It is possible in the Vulgate to understand *ira* as God's anger, and then the rest of the verse would express the effect of God's anger on the person of the psalmist. But it is better to take *ira* as the psalmist's own anxiety or trouble.

11. *Defecit*, 'is consumed.' *Cf.* Ps. ix. 7.

Paupertas, abandonment, misery. *Cf. Unicus et pauper sum ego* (xxiv. 16). *Ossa* is parallel to *virtus*.

12. *Super* would naturally mean here 'more than'; yet, since the enemies are the source of the psalmist's trouble, the sense is probably 'because of.'

Vicinis meis, 'even to my neighbours'; *valde* may be taken with *opprobrium*. The condition of the singer seems to be that of a man smitten with a disease from which his fellow-men fly with loathing and fear.

13. The sense would appear more clearly if the words were arranged: *oblivioni datus sum a corde, tamquam mortuus*. The heart is the seat of memory. The fragments of a shattered vessel of clay are a symbol of all that is most worthless and mean.

14. The 'for' refers back probably to the petition in verse 13. *In eo dum conveniunt* is a paraphrase of the Greek construction. Instead of *commorantium in circuitu* the Hebrew has: 'fear on every side.' The Greek translators omitted the *m* of *magor* (fear) because the preceding word ended with *m*, and added an *m* to the *gr* because the following word began with *m*. The new word was read as *garim* (dwellers). Thus *magor missabhibh* ('fear on every side') became

garim missabhibh, 'dwellers round about.' It will be remembered, of course, that the Hebrew text which the Greek translators had before them, was purely consonantal.

16. *Sortes*; Hebrew, 'my times,' *i.e.* my fate. The Greek translators read *kleroi* for *kairoi*.

17. 'Let Thy face shine on me,' means, 'show me favour.' *Cf.* the priestly blessing, Numbers vi. 24-26; *cf.* Ps. lxvi. 2.

18. *Deducantur*; Hebrew, 'may they be dumb to Sheol.' *Cf.* I Kings ii. 6.

19. *Loqui iniquitatem=loqui inique. In superbia=superbe. Abusio*, mocking, contempt.

20. *Multitudo dulcedinis*, 'great goodness.' *Abscondere*, store up. *Perfecisti* is parallel here to *abscondisti*. *In conspectu*, etc., so that all men can see, and admire it.

21. The idea is that the Divine countenance is itself a shield. So also God's protection is a tent into which the just can come for shelter. But the psalmist may be thinking in both clauses of the Tabernacle in which God dwelt in the desert.

Perturbatio, tumult and intriguing: *Contradictio linguarum*, 'contentious tongues.' The attitude of the psalmist is like that of St. Paul in II Cor. vii. 4: *Repletus sum consolatione, superabundo gaudio in omni tribulatione nostra.*

22. *Misericordiam mirificare*, to show love in wondrous wise.

In civitate munita, 'in a fortified city,' or, 'in a city girt about' (besieged). The former is a more natural meaning. Possibly the reference is to the town of *Ke'ila* (I Kings 23). The Hebrew seems to mean 'in a city of distress,' *i.e.*, perhaps, a city besieged. A slight change of the Hebrew would give: 'in time of distress.' This would suit the context.

23. *In excessu*, 'consternation.' This is the source of the title of the psalm. *Ego . . . meæ* is an interjected clause.

A facie oculorum, 'from before Thy eyes.'

Oratio, 'prayer.'

24, 25. Men must not lose courage. God keeps His word and—*veritatem requirit*—expects men to hold loyally to His service.

PSALM XXXI

THE JOY OF PARDON

THE singer declares him happy whose sin is forgiven (1-7). He himself has felt the deep joy of being pardoned, when he confessed his sin (3-5). Taught by his own experience he exhorts the pious to seek God in due season, for with God is protection and rescue (6-7). Men must not set themselves up in passion or stubborn pride against the guidance of Providence (8-9). Sin brings sorrow, but trust in God brings grace in fulness. For this must all the just rejoice.

The psalm is a development of the thought expressed in Prov. xxviii. 13 : ' He that hideth his sins shall not prosper ; but whoso confesseth, and forsaketh them, shall have mercy.' The thought of the psalm is also strikingly like that of the Johannine saying : ' If we say we have no sin we deceive ourselves, and the truth is not in us. If we confess our sins, He is faithful and just to forgive us our sins, and to cleanse us from all unrighteousness ' (I John i. 8). The psalm is the second of the penitential psalms. It is obviously a description, in part at least, of the poet's personal experience. It describes in a very powerful way the bitterness of the burden of sin unconfessed, and the wonderful peace and joy which confession of sin brings to the soul. It was a favourite psalm of St. Augustine. If we are to seek in David's life for an occasion of this poem, the most suitable incident to serve as such occasion would be the reconciliation of David with God after his sin with Bathsheba (II Kings xii).

1. Ipsi David intellectus.

Beati quorum remissæ sunt iniquitates : et quorum tecta sunt peccata.

2. Beatus vir, cui non imputavit Dominus peccatum, nec est in spiritu ejus dolus.

1. By David. A *maskil.*

Happy are they whose trespasses are forgiven,
And whose sins are remitted !

2. Happy the man to whom the Lord
Attributes not sin,
And in whose spirit there is no deceit !

3. Quoniam tacui, inveteraverunt ossa mea, dum clamarem tota die.

4. Quoniam die ac nocte gravata est super me manus tua : conversus sum in ærumna mea, dum configitur spina.

3. Because I spoke not, my bones grew old,
Because of my loud groaning the livelong day.

4. For day and night Thy hand lay
Heavy on me : I was cast into misery,
While the thorn [of sin] was still fixed in me.

5. Delictum meum cognitum tibi feci: et injustitiam meam non abscondi.
Dixi: Confitebor adversum me injustitiam meam Domino: et tu remisisti impietatem peccati mei.

5. But my sin I made known to Thee;
And my iniquity I hid not.
I said: I will confess before the Lord
The iniquity (which speaketh) against me.
Then didst Thou pardon my sin.

6. Pro hac orabit ad te omnis sanctus, in tempore opportuno.

Verumtamen in diluvio aquarum multarum, ad eum non approximabunt.
7. Tu es refugium meum a tribulatione, quæ circumdedit me: exsultatio mea erue me a circumdantibus me.

6. Wherefore let every pious one turn to Thee in prayer
In due season:
Even when the multitudinous waters come in flood,
They will not reach him.
7. Thou art my protection against the affliction that besets me!
[Thou art] my joy!
Save me from those that encompass me round!

8. Intellectum tibi dabo, et instruam te in via hac, qua gradieris: firmabo super te oculos meos.

8. I will give thee understanding, and I will teach thee
In the way which thou shalt traverse;
I will keep my eyes fixed on thee.

9. Nolite fieri sicut equus et mulus, quibus non est intellectus.
In camo et fræno maxillas eorum constringe, qui non approximant ad te.

9. Be not like the horse and mule,
Which have no understanding;
With curb and bridle bind the jaws of those
Who come not nigh to thee.

10. Multa flagella peccatoris, sperantem autem in Domino misericordia circumdabit.
11. Lætamini in Domino et exsultate justi, et gloriamini omnes recti corde.

10. Many are the scourges of the sinner;
But loving kindness surroundeth him who hopeth in the Lord.
11. Rejoice in the Lord, and be glad, ye just ones!
And exult all ye that are upright of heart!

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1. *Intellectus* is the name of a definite kind of poem. Possibly it means 'didactic poem.' Though this meaning is suitable here, it is not satisfactory everywhere. The same title is found in Psalms xli, li, lii, liii, liv, lxxiii, lxxvii, lxxxvii, lxxxviii, cxli.

The technical phrases expressing forgiveness—*remissæ, tecta, non imputavit.* seem to be equivalent in meaning. They imply that forgiveness means more than that God shuts His eyes to sin. Note St. Paul's use of this verse in Roms. iv. 6-9. (Luther based his theory of non-imputation as distinguished from real remission of sin, partly on this verse.)

2. *Nec est,* etc., might be taken perhaps as=*quia non est,* etc., thus giving the condition of pardon, viz. simplicity of heart.

3. For a time the psalmist tried to conceal his crime; but his

conscience ceased not to cry out against him (*dum clamarem*) ; and, in the conflict between shame pressing to conceal, and conscience urging to confess, he wasted away, for the hand of God's displeasure lay heavily on him.

4. *Conversus sum.* Here Latin and Hebrew go different ways.

In ærumna=in ærumnam. Mea is redundant.

Spina is used here symbolically for sin. · *Configitur,* 'remains inserted,' 'embedded,' in me. Possibly the phrase may be intended as a description of the gnawing of conscience. The Hebrew says : 'The sap of my life was changed [as] by the burning heat of summer.'

5. Confession restored the peace of spirit.

Pro hac, because of my obtaining pardon.

6. The Hebrew says : 'Wherefore let every pious one have recourse to Yahweh at the season of finding'—*i.e.* at the season when He may be found (*cf.* Is. lv. 6 ; xlix. 8). In the time of swelling floods (*i.e.* in time of greatest peril), the waters will not reach him who turns trustfully and simply to the Lord.

7. The pious man is secure because the Lord is his Protector. The Latin differs here from the Massora, and is possibly traceable to a different Hebrew recension.

8. It might be supposed that God is the speaker in verses 8, 9. Yet it is probably better to understand these verses as the words of the poet speaking like one of the sages of Israel.

9. Neither Vulgate nor Hebrew is very clear in this verse. The general sense, however, is obvious. We must not rise up in revolt against God's Providence ; we must not be like the fiery steed or stubborn mule ; but we must accept with ready submission the guidance of God. The obedience which beasts show only under the pressure of force, reasonable beings should offer freely. One can bring forward the horse and the mule only by force. Must God also use force with us ? *Cf.* Prov. xxvi. 3 ; x. 13 ; xix. 20.

10, 11. If men will be warned by the fate of the godless, they will secure the happiness which comes from trust in God alone ; and all the pious will join with them in a song of joy and praise to God.

PSALM XXXII

THE PROVIDENCE OF GOD

THE psalm is, apparently, a song of national thanksgiving. A victory of God's people has shattered the plans of the heathen princes and peoples who plotted Israel's overthrow (verses 10-12). For the saving help of the Lord, given according to His ancient promises, the people are called on to join in a great thanksgiving service of music and song (1-5). Vainly do the heathen peoples war against Him whose mere word has formed heaven and the stars that are its host—against Him who fills the seas with the same ease with which the peasant fills the water-bottle from the spring—against Him who stores the upper and nether oceans within their limits, as a man stores corn in his barn (6, 7). The heathen plans He has defeated ; their thoughts were open to the eyes of Him who had fashioned their hearts. He has saved His own people, whom long ago He chose as His own dear possession (8-15). Not in might of armies, nor strength of men, nor in fleetness of war-horse, does victory or safety lie. Nothing avails but loving trust in God (16-19). The Lord has shown anew His loving care for His people ; that He will continue to watch over them with power, the people trust. The last verse—a prayer for the constant protection of the Lord, looks like a liturgical addition.

The occasion of this psalm cannot be determined. Possibly the national peril here referred to was the Assyrian invasion. The Hebrew text does not ascribe the poem to David. Several phrases and some turns of thought are borrowed by Psalm cxlvi from this psalm. Modern criticism is inclined to regard Psalm xxxii as a sort of mosaic of quotations in which the pattern is indefinite and the general artistic effect feeble. The theme of national rescue is, however, often treated in Hebrew literature, and the somewhat stereotyped character of all Oriental poetry inevitably produces similarity of treatment and phrase in Hebrew poems of resembling *motif*.

1. Psalmus David.	1. A psalm of David.
Exsultate justi in Domino : rectos decet collaudatio.	Praise, O ye just, the Lord ! Praising befitteth the upright.
2. Confitemini Domino in cithara : in psalterio decem chordarum psallite illi.	2. Praise the Lord on the zither ! Hymn to Him on ten-stringed harps !
3. Cantate ei canticum novum : bene psallite ei in vociferatione.	3. Sing unto Him a new song ! Sing loud to Him in jubilating chorus !

4. Quia rectum est verbum Domini, et omnia opera ejus in fide.
5. Diligit misericordiam et judicium : misericordia Domini plena est terra.

4. For just is the word of the Lord ;
And His every deed is trustworthy.
5. He loveth kindliness and justice ;
The earth is full of the Lord's loving-kindness.

6. Verbo Domini cœli firmati sunt : et spiritu oris ejus omnis virtus eorum.
7. Congregans sicut in utre aquas maris : ponens in thesauris abyssos.

6. By the word of the Lord the heavens were made ;
And all their host by the word of His mouth.
7. He gathers, as into a bottle, the waters of the sea ;
The oceans He stores up.

8. Timeat Dominum omnis terra : ab eo autem commoveantur omnes inhabitantes orbem.
9. Quoniam ipse dixit, et facta sunt : ipse mandavit, et creata sunt.

8. Let all the earth fear the Lord !
Let all dwellers of the earth tremble before Him !
9. For He spoke and they sprang into being ;
He gave command and they were made.

10. Dominus dissipat consilia Gentium : reprobat autem cogitationes populorum, et reprobat consilia principum.
11. Consilium autem Domini in æternum manet : cogitationes cordis ejus in generatione et generationem.
12. Beata gens, cujus est Dominus, Deus ejus : populus, quem elegit in hæreditatem sibi.

10. The Lord frustrateth the plans of the heathen ;
And bringeth to naught the designs of the peoples ;
And thwarteth the schemes of princes.
11. But the plan of the Lord standeth for ever—
The designs of His heart from age to age.
12. Happy the nation whose God is the Lord.
The people whom He hath chosen as a special possession.

13. De cœlo respexit Dominus : vidit omnes filios hominum.
14. De præparato habitaculo suo respexit super omnes, qui habitant terram.
15. Qui finxit sigillatim corda eorum : qui intelligit omnia opera eorum.

13. From heaven the Lord looketh down,
And seeth all the children of men :
14. From His established dwelling-place He beholds
All the dwellers of earth,—
15. He who did fashion the hearts of them all,
Who understandeth all their doings.

16. Non salvatur rex per multam virtutem : et gigas non salvabitur in multitudine virtutis suæ.
17. Fallax equus ad salutem : in abundantia autem virtutis suæ non salvabitur.

16. The king is not saved by a mighty host ;
Nor the giant made secure by his vast strength.
17. Untrustworthy for rescue is the steed ;
By his great power he is not saved.

18. Ecce oculi Domini super metuentes eum : et in eis, qui sperant super misericordia ejus :
19. Ut eruat a morte animas eorum : et alat eos in fame.

18. Lo ! the eyes of the Lord are upon those who fear Him,
And on those who put their hope in His mercy.
19. That He may save them from death,
And, in time of hunger, give them food.

20. Anima nostra sustinet Dominum: quoniam adjutor et protector noster est.
21. Quia in eo lætabitur cor nostrum: et in nomine sancto ejus speravimus.

20. Our soul waits on the Lord;
For He is our help and our shield.
21. Our heart doth rejoice in Him;
And in His holy name we trust.

22. Fiat misericordia tua Domine super nos: quemadmodum speravimus in te.

22. Be Thy grace upon us, O Lord,
According as we hope in Thee!

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1. The *justi* are the community of Israel.

2. The *cithara* (Hebrew: *Kinnor*=harp), and the *psalterium* (*nebhel*) were the two-stringed instruments in familiar use among the Hebrews.

3. "New song"—the new mercy that the Lord has shown, demands a poetic effort surpassing the ancient hymns of national thanksgiving. The *vociferatio* is the solemn vehemence of the sacred chants sung to the music of harp and psaltery, and accompanied also, perhaps, by trumpet-clang.

4. The *verbum* is God's old-time promise to be Israel's protecting and ever-present God (implied in name *Yahweh*). His promise was true and it has now again been loyally fulfilled.

6. The love of the Lord and His power are both displayed in creation.

7. The Lord's endless power over nature, and the ease of its exercise, are here illustrated. The *abyssi* are the ocean above the firmament, and the ocean beneath the firmament, which the Lord holds easily within their respective limits. Is there here an implied contrast with the old Babylonian legends of creation, in which the gods defeat Chaos, and set up a cosmic order only with toilsome effort, and bitter struggle? Ps. cxxxiv. 7 speaks of the winds as proceeding from the store-house of the Lord; and, according to Job xxxviii. 22, the snow and hail are kept also in a treasury or store-house of Yahweh.

9. The Word which sufficed to build up the world, should avail to break the strength of God's enemies.

10. In history, as in nature, God is omnipotent. We do not know what conspiracy of the heathens against God's people is here referred to; its defeat is, obviously, the occasion of the psalm.

12. A sort of sigh of content at the coming of God's help.

13-14. Here we have aspects of the general historical situation.

Præparatum, 'established.'

15. That God, as Creator of the human heart, knows all its secrets is a frequent thought in the Old Testament.

16-18. The rescue of Israel has been due to the Lord alone, and fear of the Lord has been the sole ground of victory.

19. The death in question is death on the battlefield.

20. Since God has hitherto helped so faithfully, we may confidently hope that He will continue to help. Hence the prayer, verse 21:

PSALM XXXIII

PEACE AND JOY IN THE FEAR OF THE LORD

THIS is the fourth of the alphabetical psalms. As in Psalm xxiv, the last verse is supernumerary, and a liturgical addition ; as in Psalm xxiv, also, the sixth or *vau*-verse is wanting. The poem consists of two parts. The first (2-11) thanks the Lord for gracious help and rescue given to a loyal and lowly worshipper ; the second (12-21) is didactic, reminding one of the Book of Proverbs. The poem teaches generally that happiness in life is to be attained only through God-fearingness of conduct. The good may, indeed, fall into misfortune, and be overtaken by grief, but in the end, the Lord brings them help, and makes their faces radiant with gladness.

The general structure and tone of the psalm are regarded by most modern critics as indicating a late date. The title in verse 1 ascribes the origin of the poem to the period of David's life when he fled to the court of the Philistine king, Achish of Gath.[1] This first verse is, undoubtedly, a very ancient testimony to the Davidic origin of the psalm, and the gnomic style of the second part of the poem is no genuine indication of a post-exilic date. It is true, however, that the references in the poem are strangely general if they are really due to David's experiences in the Court of Achish. The psalm is intended to serve as an encouragement and as a consolation to the pious (*Sancti*), the God-fearing Israelites. The 'rich' and 'evildoers' and 'sinners' may be either foreigners (and, therefore, foes of the Israelite people), or godless Israelites.

1. Davidi, cum immutavit vultum suum coram Achimelech et dimisit eum et abiit.	1. [By] David when he feigned madness before Achimelek and the latter dismissed him, and he went his way.

[1] *Cf.* I Kings xxi. 10-22 where the king is called Achist, not, as here, Achimelek. The Septuagint, Massora, and old Latin read more correctly, Abimelech. Possibly Abimelech was a general Hebrew designation for Philistine kings. Two different kings of Gerar are called Abimelech in Gen. xx. 2 and xxvi. *Cf.* the parallel cases of Pharoah and Minos. Abimelech, which means 'My father is king,' or 'father of the king' would be a suitable designation of foreign kings whose precise names were of comparative unimportance.

2. Benedicam Dominum in omni tempore: semper laus ejus in ore meo.
3. In Domino laudabitur anima mea: audiant mansueti, et lætentur.
4. Magnificate Dominum mecum: et exaltemus nomen ejus in idipsum.
5. Exquisivi Dominum, et exaudivit me: et ex omnibus tribulationibus meis eripuit me.
6. Accedite ad eum, et illuminamini: et facies vestræ non confundentur.
7. Iste pauper clamavit, et Dominus exaudivit eum: et de omnibus tribulationibus ejus salvavit eum.
8. Immittet Angelus Domini in circuitu timentium eum: et eripiet eos.
9. Gustate, et videte quoniam suavis est Dominus: beatus vir, qui sperat in eo.
10. Timete Dominum omnes sancti ejus: quoniam non est inopia timentibus eum.
11. Divites eguerunt et esurierunt: inquirentes autem Dominum non minuentur omni bono.

2. The Lord I will praise at all times:
Let His praise be ever in my mouth.

3. I will boast of the Lord;
The humble shall hear it and rejoice.

4. Glorify the Lord with me:
And let us together praise His name.

5. I sought the Lord, and He heard me,
And delivered me from all my anguish.

6. Approach unto Him, and be made radiant:
And ye will not be abashed.
7. This poor man cried, and the Lord heard him,
And helped him out of all his troubles.

8. The Angel of the Lord casts his tent
Around those who fear Him, and rescues them.
9. Taste ye, and learn that the Lord is kind.
Happy is the man who trusteth in Him.

10. Fear the Lord all ye His worshippers:
For they have no lack who fear Him.

11. The rich suffer want, and feel the pang of hunger.
But they who seek the Lord lack no good thing.

12. Venite filii, audite me: timorem Domini docebo vos.
13. Quis est homo qui vult vitam: diligit dies videre bonos.
14. Prohibe linguam tuam a malo: et labia tua ne loquantur dolum.
15. Diverte a malo, et fac bonum: inquire pacem, et persequere eam.
16. Oculi Domini super justos: et aures ejus in preces eorum.
17. Vultus autem Domini super facientes mala: ut perdat de terra memoriam eorum.

18. Clamaverunt justi, et Dominus exaudivit eos: et ex omnibus tribulaionibus eorumt liberavit eos.
19. Juxta est Dominus iis, qui tribulato sunt corde: et humiles spiritu salvabit.
20. Multæ tribulationes justorum: et de omnibus his liberabit eos Dominus.
21. Custodit Dominus omnia ossa eorum: unum ex his non conteretur.

12. Come, children, listen to me:
I will teach you the fear of the Lord.
13. Who is the man who desireth life,
Who would gladly enjoy pleasant days?
14. Keep thy tongue from evil:
And let not thy lips speak deceit.

15. Turn away from evil and do good;
Seek after peace, and pursue it.

16. The eyes of the Lord are on the just,
And His ears [are open] to their petitions.
17. The face of the Lord is against those that do evil,
To cut off from earth the memory of them.
18. If the just call, the Lord doth hear them,
And rescueth them from all their troubles.

19. The Lord is near to the sad of heart;
And to the lowly in spirit He bringeth safety.
20. Many are the afflictions of the righteous,
But the Lord delivers them out of them all:
21. The Lord protecteth all their bones:
Not one of them is broken.

22. Mors peccatorum pessima : et qui oderunt justum, delinquent.
23. Redimet Dominus animas servorum suorum : et non delinquent omnes qui sperant in eo.

22. The death of sinners is most wretched,
For guilty indeed are they who hate the righteous.
23. (The Lord doth guard the life of His servants :
And no one sinneth who trusteth in Him.)

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3. The *mansueti* are the same as the *justi* and *sancti*.

Laudabitur anima may be a passive, 'my soul will be praised,' 'regarded as blessed'; or as a middle, 'my soul will boast of' (as the Greek, ἐπαινεσθήσεται, 'will make boast').

4. *In idipsum=una, simul.*

5. The poem is a thanksgiving for some definite mark of God's favour.

6, 7, 8. Others will be helped as the singer has been, if, like him, they ask the help of the Lord. If they turn to God, their faces will be lighted up (*illuminamini*) by the light of God's countenance, not cast into gloom by the turning away of His face. The psalmist is himself the *pauper*; it is only such that the Lord receives, and to such He assigns a legion of protecting angels. *Immittere*, 'pitch camp.' Verse 8 is often used as a proof of the existence of Guardian Angels.

9. *Gustate*—the Hebrew word here is unusual, and seems to be due to the exigencies of the Hebrew acrostic. *Videte* serves as a gloss to it.

11. The Hebrew has : 'the young lions famish and hunger, but,' etc. The lions hunger in spite of their strength, but the weak who trust in God suffer no lack of good things.

12*ff*. The address here recalls the tone of the Sapiential books. *Cf*. Prov. viii. 32*ff*. We have in this section the answer to the question : 'What is the source of happiness and length of days?' The answer is : 'Fear of the Lord which shows itself in uprightness of conduct, and, above all, in honesty of speech, and pursuit of peace.'

16, 17. These verses ought, probably, to change places. (I Peter iii. 10-12 has the same arrangement as Vulgate Psalter.)

18*ff*. The wicked are punished, and the just are rescued—for the most part; even when the just are afflicted, as they often are (18-20), when their hearts are nigh broken, and their bones grievously smitten, the Lord saves them from the extremity of sorrow—the bitterness of such death as awaits their persecutors. It is the belief of the psalmist that those who persecute the just must die a miserable death.

Delinquent, 'will heap guilt on themselves.' In Hebrew the sense is : 'will pay the penalty.'

23. The concluding verse is a part of the poem; it enables the psalm to end on a pleasant note, thus fitting it for liturgical use.

PSALM XXXIV

A PRAYER OF THE LOWLY

THIS psalm has points of close contact with Psalms liv, lviii, lxviii, and is also connected, though more loosely, in thought and phrase with several other psalms (xxxix, xxx, xxi). It is the song of a poet who complains of the bitter hostility of his foes. They have spoiled him, and sneered at him, and given false testimony against him. He himself is not merely poor and unimportant, but, when his present enemies were in trouble, he was kind and sympathetic, and shared their griefs as if they had been his own. He earnestly prays for the Lord's assistance against his cynical and cruel foes. The Lord must take up his cause, and show forth his innocency, and snatch from the lips of his enemies their derisive boast of victory. The hostile scheming of his enemies must be turned back upon themselves, so that those who love justice may rejoice when they see that the Lord protects His loyal servants. The psalmist himself will never cease to sing the justice and greatness of the Lord.

Neither the occasion nor the date of the psalm can be determined. The theme is a frequent one—the prayer of the just man against those who attack him unprovoked, and there is no reference to any identifiable historical incident. This, like all the psalms in which there is question of the persecution of the meek and lowly servants of Yahweh, is assigned by modern criticism to the post-exilic period.

1. Ipsi David.

Judica Domine nocentes me, expugna impugnantes me.
2. Apprehende arma et scutum: et exsurge in adjutorium mihi.
3. Effunde frameam, et conclude adversus eos, qui persequuntur me: dic animæ meæ: Salus tua ego sum.

4. Confundantur et revereantur, quærentes animam meam.
Avertantur retrorsum, et confundantur cogitantes nihi mala.

5. Fiant tamquam pulvis ante faciem venti: et Angelus Domini coarctans eos.

1. By David.

Judge, O Lord, all who strive against me!
Fight against them that attack me!
2. Take shield and buckler,
And stand up to help me!

3. Draw the sword, and bar the way
Against those that pursue me.
Say to me: I am thy rescue!

4. Let them be abashed and put to shame
Who seek my life!
Let them be driven backwards, and disgraced,
That devise my hurt!
5. Be they like dust before the wind,
While the angel of the Lord doth drive them on!

6. Fiat via illorum tenebræ et lubricum: et Angelus Domini persequens eos.
7. Quoniam gratis absconderunt mihi interitum laquei sui: supervacue exprobraverunt animam meam.

6. Let their path be dark and slippery,
While the angel of the Lord pursues them!
7. For without cause they have set for me in secret their deadly snare:
Without cause they have reviled me.

8. Veniat illi laqueus, quem ignorat: et captio, quam abscondit, upprehendat eum: et in laqueam cadat in ipsum.

8. May a snare come upon him which he knoweth not:
And may the net which he set in secret enmesh himself!
And may he fall into his own snare!

9. Anima autem mea exsultabit in Domino: et delectabitur super salutari suo.
10. Omnia ossa mea dicent: Domine, quis similis tibi?
Eripiens inopem de manu fortiorum ejus: egenum et pauperem a diripientibus eum.

9. But I will rejoice in the Lord;
And be glad because of His saving help.

10. And all my bones shall say:
O Lord, who is like unto Thee,
Who deliverest the helpless from those who are too strong for him,
The needy and the poor from those who would spoil him?

11. Surgentes testes iniqui, quæ ignorabam interrogabant me.
12. Retribuebant mihi mala pro bonis: sterilitatem animæ meæ.

11. False witnesses rise up.
I am questioned as to things I know not.
12. Men requite me with evil for good—
With utter desolation of my soul!

13. Ego autem cum mihi molesti essent, induebar cilicio.
Humiliabam in jejunio animam meam: et oratio mea in sinu meo convertetur.
14. Quasi proximum, et quasi fratrem nostrum, sic complacebam: quasi lugens et contristatus, sic humiliabar.
15. Et adversum me lætati sunt, et convenerunt: congregata sunt super me flagella, et ignoravi.
16. Dissipati sunt, nec compuncti, tentaverunt me, subsannaverunt me subsannatione: frenduerunt super me dentibus suis.

13. But I, when they were in grief, clad myself with sack-cloth,
I humbled my soul with fasting,
And my prayer was directed towards my bosom.
14. As for a friend, or for my brother,
I was ready with my sacrifice:
As one grieving and deeply mourning
With head bent I walked about.
15. Yet against me they rejoice and hasten together:
Scourges are gathered against me;
And, yet, I am conscious of no guilt!
16. Though they became divided,
They felt no pity.
They put me to the test; they mocked me with bitter mockings.
They gnashed their teeth against me.

17. Domine quando respicies? restitue animam meam a malignitate eorum, a leonibus unicam meam.
18. Confitebor tibi in ecclesia magna, in populo gravi laudabo te.
19. Non supergaudeant mihi qui adversantur mihi inique: qui oderunt me gratis et annuunt oculis.

17. O Lord, when wilt Thou look (on me)?
Rescue my soul from their malice!
My life from the lions!

18. Then will I thank Thee in the great Assembly,
And praise Thee in the great multitude.
19. Let them not rejoice over me who are my enemies unjustly,
Who hate me without cause, and mock me with their eyes.

20. Quoniam mihi quidem pacifice loquebantur: et in iracundia terræ loquentes, dolos cogitabant.
21. Et dilataverunt super me os suum: dixerunt: Euge, euge, viderunt oculi nostri.

20. For they speak indeed kindly to me;
But after the fashion of earthly men is their thought,
And they devise treachery;
21. And they open wide their mouth against me.
They say: "Ha! Ha!
Our eyes have beheld [success]."

22. Vidisti Domine, ne sileas: Domine ne discedas a me.

22. Thou seest this, O Lord: hold not Thy peace!
O Lord depart not from me!

23. Exsurge et intende judicio meo: Deus meus, et Dominus meus in causam meam.
24. Judica me secundum justitiam tuam Domine Deus meus, et non supergaudeant mihi.
25. Non dicant in cordibus suis: Euge, euge, animæ nostræ: nec dicant: Devoravimus eum.
26. Erubescant, et revereantur simul, qui gratulantur malis meis.
Induantur confusione et reverentia qui magna loquuntur super me.
27. Exsultent et lætentur qui volunt justitiam meam: et dicant semper: Magnificetur Dominus, qui volunt pacem servi ejus.

23. Arise, and give heed to my right,
To my case, O my God and my Lord!

24. According to Thy justice judge me, O Lord my God,
And let not those rejoice over me!

25. Let them not say to themselves:
"Ha! Ha! Our wishes (are fulfilled)!
(Let them not say:) "We have swallowed him up."
26. May they be abashed and disgraced
Who joy in my woes!

May they be clothed with shame and ignominy
Who speak arrogantly against me!
27. May they rejoice and be glad who desire my justification;
May they say unceasingly:
"Glorified be God!"—
All who wish for the peace of His servant!

28. Et lingua mea meditabitur justitiam tuam, tota die laudem tuam.

28. And my tongue shall proclaim Thy righteousness,
And Thy praise, all the day long.

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1. *Nocentes me* instead of *nocentes mihi*. The Hebrew refers to an impleading of the psalmist.

2. 'Take the *round* and the *square* shield.' *Arma* is in Jerome's translation, more correctly, *scutum*.

3. *Effunde*, draw: *framea*, sword. *Conclude*, 'bar'—the way, being understood.

4. *Cf.* xxxix. 15, and here verse 26. The two verbs *confundi* and *revereri* express with intensity the idea of confusion and disgrace. *Animam quærere*, to seek to take life (*cf.* xxxix. 15; liii. 5; lxii. 10; lxix. 3).

5. We have here again the angel of Psalm xxxiii. 8. *Coarctans*, Psalt. Rom. has *affligens*; Jerome *impellat*.

6. *Tenebræ*—substantive for adjective in Hebrew fashion. *Cf.* *Confessio et magnificentia opus ejus* (cx. 3).

7. The enemies of the singer have received no provocation—hence

gratis means, 'without cause.' *Interitum laquei,* 'destroying net' (construction like *longitudo dierum*). *Supervacue=gratis. Cf.* xxiv. 4.

8. Transition to singular from plural is common in Hebrew. *Quem ignorat,* 'unexpectedly.' The Hebrew suggests the idea of falling into a pit which oneself has made.

10. The *ossa* are the whole self. The poet is *inops, egenus,* and *pauper.*

11. Is there a reference to false testimony in a trial, or to slandering in general? The interrogation suggests legal procedure. The beginning of the psalm refers also to judicial procedure.

12. *Sterilitatem,* Hebrew: 'childlessness'; the idea is that his enemies have made the poet feel the extremity of utter loneliness and desolation. This was their requital for his kindness which he goes on to describe.

13. It is better to omit the *mihi*; the reference, as the context shows, is to former griefs of his foes. He shared in those griefs, wore the symbols of mourning, and prayed for his foes with such earnestness and humility that, as he knelt, his head bent downward so that his prayers were murmured, as it were, into his own breast. *Cf.* III Kings xviii. 42; Is. lviii. 5.

14. He grieved with them as with a friend or brother. *Complacebam,* 'was ready to help.' The Hebrew is different somewhat, but the Latin is clear enough.

15. Yet, see how good is requited with evil! *Flagella . . . et ignoravi* is sometimes taken to mean 'unexpected scourges'; it is better, probably, to translate as above.

16. *Dissipati*; the word would seem to be suggested by the 'scourges': a scourge made of many interwoven strands becomes loosened and tattered in use. The foes, like the strands of the scourge, have been separated, but they are as vindictive as before. They feel no pity, but gather with threatening mockery round their victim, showing their fangs like wild dogs.

17. Repetition of the prayer of verse *2ff.*

The *unica* is the life. *Cf.* xxi. 21. The lions are his foes.

For the *ecclesia magna cf.* xxi. 23, 26. *Gravis,* 'multitudinous.'

19. *Annuunt oculis,* 'wink,' a symbol of mockery and deceit.

Oderunt me gratis. Cf. John xv. 25.

20. *Iracundia terræ.* This is a difficult phrase. *Iracundia* translates *'οργή,* which may mean 'impulse,' 'inclination,' 'character'; *terra* may be metonymous for 'men of earth.' The phrase may thus mean: 'after the character, or tendency, of earthly men.' The Greek text omits 'of earth,' as does the Psalt. Rom. (*et super iram dolose cogitabant*). Jerome has: *non emin pacem loquuntur, sed in rapina terræ verba fraudulenta concinnant.* The Hebrew consonantal text is also unsatisfactory. It is usually translated: 'They devise deceit against *the quiet in the land.*' (The 'quiet in the land' would,

thus, be the group to which the psalmist belongs.) 'Land' seems to be part of the original text: the Septuagint has been corrected, and the Vulgate adheres to the older reading. The contrast between *iracundia* and 'the quiet' is due to a difference of one consonant between the Massoretic text and the Hebrew text read by the Septuagint translators. *Loqui* has often the meaning *think*.

21. Our eyes have seen the defeat of the pious one.

22. *Silere*, as in xxvii. 1.

23. Again the reference seems to be to a trial. *In causam* is governed by *intende*.

25. *Dicere in corde*, 'think.' *Animæ nostræ* goes with *euge*, 'How finely our wishes have been fulfilled!'

PSALM XXXV

THE BLESSEDNESS OF GOD'S FAVOUR

THE psalmist contrasts with the scheming of the godless against the just, the ever protecting mercy and goodness of God. However astute is the planning of the wicked, it is futile when set against the grace and mercy of God.

The psalm seems at first sight, to consist of two quite distinct poems—the first (2-5) describing the doings of the godless, and the second (6-10), hymning the praise of God's graciousness, which are held together artificially by a redactional passage (11-13). But the psalm is really a unit composition, the distinctness of whose sections is due to the vigour of the contrast drawn between the godless and the pious. The poem is not a dirge dealing with the sufferings of the just, but a song of triumph and of thanksgiving inspired by the sense of God's presence and protection.

Occasion and date are here also unknown.

1. In finem, servo Domini ipsi David.

1. For the choir-master. By the servant of the Lord, David himself.

2. Dixit injustus ut delinquat in semetipso: non est timor Dei ante oculos ejus.
3. Quoniam dolose egit in conspectu ejus: ut inveniatur iniquitas ejus ad odium.
4. Verba oris ejus iniquitas, et dolus: noluit intelligere ut bene ageret.
5. Iniquitatem meditatus est in cubili suo: astitit omni viæ non bonæ, malitiam autem non odivit.

2. The godless determines to sin;
There is no fear of God before his eyes,
3. For he acteth before Him with guile,
So that his godlessness rises even to hatred.
4. The words of his mouth are sin and deceit.
He will not understand the need of acting uprightly.
5. He deviseth sin upon his couch:
He walketh only on evil paths:
He hateth not evil.

6. Domine in cœlo misericordia tua: et veritas tua usque ad nubes.
7. Justitia tua sicut montes Dei: judicia tua abyssus multa.
Homines, et jumenta salvabis Domine:
8. Quemadmodum multiplicasti misericordiam tuam Deus.
Filii autem hominum, in tegmine alarum tuarum sperabunt.

6. O Lord, in heaven is Thy graciousness;
And Thy faithfulness is even unto the clouds!
3. Thy justice is as the mountains of God;
Thy judgments are as a mighty sea.
Men and beasts Thou dost protect, O Lord!
8. What endless graciousness dost Thou display, O God!
The children of men put their trust in the protecting shelter of Thy wings.

9. Inebriabuntur ab ubertate domus tuæ: et torrente voluptatis tuæ potabis eos.

10. Quoniam apud te est fons vitæ: et in lumine tuo videbimus lumen.

11. Prætende misericordiam tuam scientibus te, et justitiam tuam his, qui recto sunt corde.

12. Non veniat mihi pes superbiæ: et manus peccatoris non moveat me.

13. Ibi ceciderunt qui operantur iniquitatem: expulsi sunt, nec potuerunt stare.

9. They are sated by the abundance of Thy House;
And Thou makest them to drink of the stream of Thy delights.

10. For with Thee is the fountain of life;
And in Thy light we see light!

11. Maintain Thy favour unto them that know Thee
And Thy justice to those who are upright of heart!

12. Let no proud foot tread on me,
Nor any hand of sinner disturb me!

13. Then do they fall who work mischief;
They are driven out and can no more stand forth.

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2. *Dixit* goes with *in semetipso*; it means 'think,' 'decide,' 'plan.'

Ut delinquat is the conduct planned (*cf.* Ps. xiii. 1, *Dixit insipiens in corde suo: non est Deus*).

3. This is an obscure verse. The translation above is possible, but it is far-fetched. The Greek text could conceivably mean: 'He hath deceived himself in regard to the finding of his sin, and the hating of it,' *i.e.* he has deceived himself into forgetting how God seeks out and punishes sin. This would be much the same thought as in verse 2 and in Ps. xiii. 1.

4. *Noluit*, etc. The Greek is here clearer, 'he would not have understanding in regard to the doing of good.' Jerome has, *cessavit cogitare bene facere.*

5. *Astitit*; *cf.* ii. 2, *astiterunt reges*, 'to stand forth'; here, 'to advance forth' (Jerome has *stabit*).

6. Here begins the praise of God's goodness. *In cælo* might be taken as equivalent to *ad cælum.*

7. 'Mountains of God' are mighty mountains. *Cf.* 'Cedars of God,' Ps. lxxix. 11; 'prince of God' (mighty prince), Gen. xxiii. 6.

Abyssus multa is the abyss of Gen. i on which the earth floats, the great nether ocean. The reference to man and beast may, in this context, contain an allusion to the Ark of Noah. More likely the phrase 'man and beast' is meant to designate all that exists between heaven and earth.

8. *Quemadmodum=quam!* The Hebrew here has: 'How precious, O Lord, is Thy goodness!' The *autem* implies that a special proof of God's goodness lies in the fact that men feel themselves absolutely secure (*sperabunt*) in the shelter of God's wings. For the image *cf.* Exod. xix. 4.

9. God is thought of here as the giver of a banquet. The pious are His guests.

Torrens voluptatis=voluptas abandans ; but there as here the idea of water as a precious gift. For life-giving waters associated with the sanctuary, or with Jerusalem, *cf.* Ezech. xlvii. 5*f* ; Zach. xiv. 8. *Cf.* Is. xxxiii. 21.

10. *Cf.* John iv. 13*f.*

In lumine tuo, 'with Thy help' ; *videbimus lumen,* 'we attain happiness and success.' *Cf.* iv. 7. Light is for the Hebrew a symbol of prosperity and good luck. A mystical view is to take the phrase as meaning : 'In Thee (the Son), we behold the Father.' A Trinitarian sense has often been given to this verse. by identifying the Son with the fountain of life, and the Holy Spirit with the 'Light.' 'Enlightened by the One Light of God (=the Spirit) we know the other Light of God (=the Son).' The verse played a rather important part in the Council of Florence, in connection with the question of the Procession of the Holy Spirit. But the obvious sense is : 'By Thy favour we attain prosperity.' This was the most familiar philosophy of Israel.

11. *Prætende,* maintain, continue. Possibly the word suggests the holding forth of God's goodness and justice as a defensive shield.

12. We have here a reference to the ancient custom according to which the victor set his foot on the vanquished.

13. *Ibi* may be temporal ; or it may imply that, even while the psalmist sings, he beholds the discomfiture of his foes.

PSALM XXXVI

HOW FLEETING THE LUCK OF THE GODLESS

THIS psalm is alphabetical and, like the other alphabetical psalms, somewhat loosely constructed. Its general theme, like that of Ps. i. xlviii and lxxii, is the method of divine retribution. The poet does not go deeply into the problem of Providence; for him the prosperity of the godless is only apparent; the good, in fact, always prosper; the wicked, in truth, always suffer. If the wicked do seem, at times, to prosper, it is only for a moment, and without security. Their prosperity is, therefore, a delusion. Hence the pious must not be misled by it to emulate the wickedness of the godless, or to be impatient at their apparent success. In the end the pious will have all blessings; the wicked, with their children, will be swept away, and the God-fearing shall find themselves in undisturbed and abiding possession of the land of Israel. The psalmist's philosophy of life is thus the naïve optimism which is so bitterly rejected by Job when his three friends put it forward as a solution of the riddle of Job's condition (Job iv*f.*). The psalm contains many echoes of Job, Proverbs, and of other Psalms. The psalmist, like the writers of the Sapiential books, takes the attitude of a father or a teacher giving counsel to a son or disciple. Hence, as in Proverbs, the frequent use of the second person singular in the address.

This poem also is regarded by modern criticism as post-exilic—by some critics even as Maccabean.

1. Psalmus ipsi David.

Noli æmulari in malignantibus: neque zelaveris facientes iniquitatem.
2. Quoniam tamquam fœnum velociter arescent: et quemadmodum olera herbarum cito decident.

3. Spera in Domino, et fac bonitatem: et inhabita terram, et pasceris in divitiis ejus.
4. Delectare in Domino: et dabit tibi petitiones cordis tui.

1. A psalm by David himself.

Vie not with evildoers;
And imitate not sinners!

2. For swiftly, like grass, do they dry up;
And speedily, like green herbs, do they wither.

3. Put thy trust in the Lord, and do good!
Then shalt thou dwell in the land, and feast thyself on its abundance.
4. Seek thy pleasure in the Lord,
And He will give thee all that thy heart doth long for.

5. Revela Domino vita tuam, et spera in eo : et ipse faciet.

6. Et educet quasi lumen justitiam tuam : et judicium tuum tamquam meridiem :

7. Subditus esto Domino, et ora eum.

Noli æmulari in eo, qui prosperatur in via sua : in homine faciente injustitias.

8. Desine ab ira, et derelinque furorem : noli æmulari ut maligneris.

9. Quoniam qui malignantur. exterminabuntur : sustinentes autem Dominum, ipsi hæreditabunt terram.

10. Et adhuc pusillum, et non erit peccator : et quæres locum ejus, et non invenies.

11. Mansueti autem hæreditabunt terram : et delectabuntur in multitudine pacis.

5. Entrust thy way to the Lord,
And trust in Him, and He will bring it to pass.

6. He will show forth thy righteousness as a light,
And thy cause like the noonday.

7. Be subject to the Lord and offer petition unto Him.
Be not envious of him who hath good fortune on his way—
Of the man who acteth unjustly !

8. Cease from anger, and give up wrath ;
Be not envious of evil-doing.

9. For they who do evil will be cut off ;
But they who put their trust in the Lord will possess the land.

10. In a little while the sinner shall be no more ;
Thou wilt seek his place, and shalt not find him.

11. But the lowly shall possess the land,
And shall delight in the fulness of peace.

12. Observabit peccator justum : et stridebit super eum dentibus suis.

13. Dominus autem irridebit eum : quoniam prospicit quod veniet dies ejus.

14. Gladium • evaginaverunt peccatores : intenderunt arcum suum,

Ut dejiciant pauperem et inopem : ut trucident rectos corde.

15. Gladius eorum intret in corda ipsorum : et arcus eorum confringatur.

12. The sinner watcheth for the just,
And gnasheth his teeth against him ;

13. But God laugheth him to scorn,
For He seeth that his day is near.

14. Sinners draw the sword,
And stretch their bow to dash headlong the needy and helpless,
To slay the honest of heart.

15. May their sword pierce through to their own heart !
And may their bow be broken.

16. Melius est modicum justo, super divitias peccatorum multas.

17. Quoniam brachia peccatorum conterentur : confirmat autem justos Dominus.

18. Novit Dominus dies immaculatorum : et hæreditas eorum in æternum erit.

19. Non confundentur in tempore malo, et in diebus famis saturabuntur :

20. Quia peccatores peribunt.

Inimici vero Domini mox ut honorificati fuerint et exaltati : deficientes, quemadmodum fumus deficient.

16. Better is the scanty store of the righteous,
Than the great wealth of sinners.

17. For the arms of sinners shall be broken ;
But the Lord maintaineth the righteous.

18. The Lord knoweth the days of the righteous ;
And their inheritance abideth for ever.

19. They shall not be disgraced in the day of trouble ;
And in the time of famine they will be sated :

20. But sinners shall be cut off.
Yea ! the enemies of the Lord are no sooner honoured and exalted,
Than they vanish utterly, like smoke.

21. Mutuabitur peccator, et non sólvet: justus autem miseretur et tribuet.

22. Quia benedicentes ei hæreditabunt terram: maledicentes autem ei disperibunt.

23. Apud Dominum gressus hominis dirigentur: et viam ejus volet.

24. Cum ceciderit, non collidetur: quia Dominus supponit manum suam.

25. Junior fui, etenim senui: et non vidi justum derelictum, nec semen ejus quærens panem.

26. Tota die miseretur et commodat: et semen illius in benedictione erit.

27. Declina a malo, et fac bonum: et inhabita in sæculum sæculi.

28. Quia Dominus amat judicium, et non derelinquet sanctos suos: in æternum conservabuntur.
Injusti punientur: et semen impiorum peribit.

29. Justi autem hæreditabunt terram: et inhabitabunt in sæculum sæculi super eam.

30. Os justi meditabitur sapientiam, et lingua ejus loquetur judicium.

31. Lex Dei ejus in corde ipsius: et non supplantabuntur gressus ejus.

32. Considerat peccator justum: et quærit mortificare eum.

33. Dominus autem non derelinquet eum in manibus ejus: nec damnabit eum, cum judicabitur illi.

34. Exspecta Dominum, et custodi viam ejus: et exaltabit te ut hæreditate capias terram: cum perierint peccatores videbis.

35. Vidi impium superexaltatum, et elevatum sicut cedros Libani.

36. Et transivi, et ecce non erat: et quæsivi eum, et non est inventus locus ejus.

37. Custodi innocentiam, et vide æquitatem: quoniam sunt reliquiæ homini pacifico.

38. Injusti autem disperibunt simul: reliquiæ impiorum interibunt.

21. The sinner borroweth, and payeth not back:
But the just doth pity, and freely giveth.

22. They who praise Him (God) shall possess the land,
But they who revile Him shall be cut off.

23. By the Lord the steps of a man are guided;
And the way of such a one He doth delight in.

24. When he falleth he shall not come to hurt,
For the Lord holdeth under him His hand.

25. I was young, and now I am grown old;
Yet never have I seen the just man abandoned,
Nor his children begging for bread.

26. He is at all times merciful, and lendeth,
And yet, his posterity is blessed.

27. Turn away from evil and do good,
And thou shalt dwell in the land for ever!

28. For the Lord loveth justice;
And forsaketh not His worshippers.
They shall be maintained for ever.
The wicked shall be punished;
And the posterity of the godless shall be cut off.

29. But the just shall possess the land,
And dwell therein for ever.

30. The mouth of the pious praiseth wisdom;
And his tongue talketh of justice.

31. The Law of God is in his heart;
And his steps are never unsteady.

32. The sinner lieth in wait for the just,
And seeketh to slay him.

33. But the Lord leaveth him not in his hands,
And condemneth him not when he is tried.

34. Wait on the Lord and keep His path,
And He will exalt thee so that thou shalt inherit the land.
When sinners are cut off, thine eyes shall feast thereon.

35. I saw a godless man greatly exalted,
Set high, like the cedars of Lebanon:

36. And I passed on, and lo! he was no more;
And I sought it [his place], but no longer could his place be found.

37. Hold fast to innocence, and give heed to uprightness!
For to the man of peace belongeth posterity.

38. But the impious—all of them are cut off,
And the posterity of the wicked shall vanish!

39. Salus autem justorum a Domino : et protector eorum in tempore tribulationis.

40. Et adjuvabit eos Dominus et liberabit eos : et eruet eos a peccatoribus, et salvabit eos : quia speraverunt in eo.

39. But the help of the righteous is from the Lord ;
And He is their protector in time of trouble.

40. And the Lord doth help them, and rescue them,
And delivereth them from sinners, and protecteth them, because they put their trust in Him.

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1. The pious is not to permit himself to imitate the methods of the sinner because of the latter's apparent success. *Cf.* Prov. xxiv. 19.

2. *Cf.* for similar comparison, Ps. xci. 8 ; ci. 12 ; cii. 15 ; cxxviii. 6.

3 The reward of goodness is to be material.

4. *Cf.* Job xxvii. 10.

5, 6. *Revela* ; in Hebrew : 'commit thy way to the Lord,' *i.e.* entrust your case to Him. Life is a sort of trial in which the good are matched against the wicked. God, in His own interest, will secure a favourable verdict for the pious, which will be as clearly seen as is the sun at noonday. *Cf.* Is. lviii. 10 and Job xvii.

7. Same thought as in verse 1.

8. The anger and wrath would arise from the apparent unfairness of Providence. There must be no emulation of the sinful ways of the godless.

10. Note the frequent repetition of the thought that the wicked will altogether disappear. *Cf.* Job viii. 18 ; Yet, when from his place he is destroyed, It denies him. "I never beheld thee." See verse 36 of this psalm.

11. The "abundant peace" will come when the wicked have vanished. *Cf.* Matt. v. 4.

12–15. This description of the methods of the godless reminds one of many other psalm-passages. *Cf.* vii. 15*ff.* ; ix. 30*ff.* ; xxxiv. 8. The psalmist's theory is : The impious brings about by his scheming his own destruction ; the pious attains to happiness by his honesty. Exceptions to this rule are either imaginary, or ephemeral.

13. The *day* is that of the sinner's fall.

16. *Super* expresses comparison.

18. The *immaculati* are the perfect, the righteous. Their "day" is their lot, fate. The Psalt. Rom. has *vias*, which gives ultimately, the same sense. God's knowledge implies His interest, and loving care. *Cf.* Ps. i. 6 ; Gals. iv. 9.

20. The exaltation and humiliation of the impious take place in the same moment. This is a strong way of asserting the fleetingness and insecurity of honour based on sin. *Cf.* with this the wonderful description of the nothingness of the sinner's life in the Book of Wisdom, ch. v. 8–14, especially v. 14. "The hope of the ungodly is as chaff carried by the wind, and as foam vanishing before a tempest,

and is scattered as is smoke by the wind, and passeth by as the remembrance of a one-day guest." *Cf.* also Job iv. 8, 9: "I have always seen plowers of sin and sowers of sorrow to reap it. By the breath of God they perish, and end in the blast of His anger."

21. The wealthy sinner has not enough in all his wealth; he has to borrow and cannot pay back. The pious, in all his poverty, has wherewithal to lend.

23. The pious man, of course, is here referred to. *Apud*—by.

25. This is the psalmist's proof, based on his own experience, of his optimistic theories. *Cf.* the words of Eliphaz in Job iv. *7f.*

26. *In benedictione,* 'unto a blessing,' *i.e.* will be blessed by others to whom they bring profit, and who will ask of God to be favoured like them.

30. The wisdom here is the wisdom of God which shows itself in the government of the world. *Meditari,* to speak, or, to murmur over to oneself. The *judicium* is the Law of God, or perhaps, God's wisdom as shown in particular cases—God's *verdict,* as it were.

31. With the Law in his heart a man cannot miss the true way.

32. *Considerare,* to watch for with hostile intent.

33. The sense is that God will not abandon the just to the power of the godless. Even when the latter bring the just man to trial, and pronounce sentence against him, God will not agree with their verdict.

34. *Videbis,* 'you will have your pleasure in,' 'feast your eyes on.'

35–36. The psalmist here again appeals to his own experience. The cedars of Lebanon symbolise all that is great, imposing, and secure.

37. *Reliquiæ*—the translation, "posterity" is supported by the first part of the verse, and by the sentiment of the following verse. The wicked shall be cut off, so as to leave no memory behind; but God will maintain His loyal servants in being, and will give them security and success. Though this, the usual Israelite theory of life, is strongly criticised in the Book of Job, the Epilogue of that book agrees in outlook with the concluding verses of this psalm.

PSALM XXXVII

A PENITENTIAL PRAYER OF ONE SMITTEN BY SICKNESS

THE singer is sorely smitten with sickness and thinks himself not far from death: he is in conflict with godless enemies, and pleads for help. He pleads less for health than for justification against his enemies. Were he to die, this would be a victory for his foes, and an indication of a guilt of which he is not conscious. As against men, he claims to be guiltless: towards God he admits his sin. In his sickness he sees the due reward of his offences against God, and he accepts with resignation the punishment. He does not ask for pardon of his sins, except in so far as his prayer for help implies a petition for remission of his sins; neither does he pray directly for a renewal or purification of spirit, nor for preservation from further sin. He puts all the stress on the prayer for justification as against his enemies. The whole tone of the psalm is strikingly like that of Ps. lxxxvii. *Cf.* also Ps. vi.

This psalm is the third of the so-called penitential psalms. It seems clearly to describe the condition of a man who is suffering from grievous bodily illness, of a man whose body is full of foul and evil-smelling festering sores, of a man whose nearest and dearest desert him through fear of infection. He is like a leper outcast. In all his sickness his foes relentlessly seek his ruin. The psalm is assigned to David, yet we cannot find the situation which it describes in the history of David's life. The theory of this psalm is, again, that sickness and sorrow are a result of sin. This was not a Hebrew idea, merely. It appears everywhere in the literature of the Semites, and especially in Babylonian literature.

1. Psalmus David, in rememorationem de Sabbato.

1. A psalm of David. For a memorial. On the Sabbath.

2. Domine ne in furore tuo arguas me, neque in ira tua corripias me.

2. O Lord, in Thy wrath punish me not!
And in Thy anger chastise me not!

3. Quoniam sagittæ tuæ infixæ sunt mihi: et confirmasti super me manum tuam.

3. For Thy arrows have fixed themselves in me;
And heavily hast Thou laid Thy hand on me.

4. Non est sanitas in carne mea a facie iræ tuæ: non est pax ossibus meis a facie peccatorum meorum.

4. There is no health in my body because of Thy anger;
And there is no peace in my bones because of my sins.

5. Quoniam iniquitates meæ supergressæ sunt caput meum : et sicut onus grave gravatæ sunt super me.

5. For my misdeeds reach even above my head ;
And like a heavy load they weigh me down.

6. Putruerunt et corruptæ sunt cicatrices meæ, a facie insipientiæ meæ.

6. My wounds are festering and decaying,
Because of my folly.

7. Miser factus sum, et curvatus sum usque in finem : tota die contristatus ingrediebar.

7. I am wretched and completely cast down ;
All day I go about dejected.

8. Quoniam lumbi mei impleti sunt illusionibus : et non est sanitas in carne mea.

8. For my loins are become a mockery ;
And health there is none in my flesh.

9. Afflictus sum, et humiliatus sum nimis : rugiebam a gemitu cordis mei.

9. I am afflicted and humbled indeed ;
I groan in the misery of my heart.

10. Domine, ante te omne desiderium meum : et gemitus meus a te non est absconditus.

10. O Lord, before Thee is all my longing !
And my sighing is not hidden from Thee !

11. Cor meum conturbatum est, dereliquit me virtus mea : et lumen oculorum meorum, et ipsum non est mecum.

11. My heart is dismayed ; my strength has abandoned me ;
And the light of my eyes—even it is no longer with me.

12. Amici mei, et proximi mei adversum me appropinquaverunt, et steterunt.
Et qui juxta me erant, de longe steterunt :

12. My dear ones and comrades approach till they are over against me, and then stand still,
And my neighbours stand afar off.

13. Et vim faciebant qui quærebant animam meam.
Et qui inquirebant mala mihi, locuti sunt vanitates : et dolos tota die meditabantur.

13. But they who seek my life put forth a great effort ;
And they who seek to injure me speak wantonly,
And scheme treachery all day long.

14. Ego autem tamquam surdus non audiebam : et sicut mutus non aperiens os suum.

14. But I, like a deaf man, hear not,
And am like one dumb that openeth not his mouth.

15. Et factus sum sicut homo non audiens : et non habens in ore suo redargutiones.

15. I have become like a man that heareth not,
That hath no rejoinder in his mouth.

16. Quoniam in te Domine speravi : tu exaudies me Domine Deus meus.

16. For in Thee I hope, O Lord ;
Thou hearest me, my God !

17. Quia dixi : Nequando supergaudeant mihi inimici mei : et dum commoventur pedes mei, super me magna locuti sunt.

17. Because I say : Let not my foes rejoice over me—
They who spoke arrogantly against me when my feet were tottering !

18. Quoniam ego in flagella paratus sum : et dolor meus in conspectu meo semper.

18. For I am given over to the scourges ;
And my pain is ever before me.

19. Quoniam iniquitatem meam annuntiabo : et cogitabo pro peccato meo.

19. My misdeeds I proclaim ;
And am uneasy about my sins.

20. Inimici autem mei vivunt, et confirmati sunt super me : et multiplicati sunt qui oderunt me inique.

20. But my enemies go on living, and are stronger than I ;
And many are they who hate me unjustly.

21. Qui retribuunt mala pro bonis, detrahebant mihi : quoniam sequebar bonitatem.

21. They who return evil for good
Are hostile to me, because I seek after the good.

22. Ne derelinquas me Domine Deus meus : ne discesseris a me.	22. Abandon me not, O Lord ! My God, depart not from me !
23. Intende in adjutorium meum, Domine Deus salutis meæ.	23. Make haste to help me, O Lord, my rescuing God !

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1. *In rememorationem*—for a remembrance, *i.e.* to remind the Lord of something. *De Sabbato* is not in Hebrew. We know, however, that even at a very early period, selected psalms were assigned to the different days of the week. The *rememoratio* (in Hebrew *'Azkara*), is sometimes explained as—the liturgical 'Azkara, *i.e.* the portion of the food-offering (*minḥah*) which was cast into the sacrificial flame to remind God of the offerer. The psalm would in this view, be assigned to the particular moment of the liturgy at which that offering was made. *Cf.* Ps. lxix. 1.

2. He prays the Lord to punish no further, because he thinks himself already sufficiently chastised. Note resemblance with Ps. vi.

3. The arrows are the pains of his disease. *Cf.* Job vi. 4 ; xvi. 13. The Hebrew suggests the thought of a flight of arrows falling around him.

4. The first chapter of Isaias describes the fatal diseases of Israel in similar language. *Pax* corresponds to the Hebrew *shalom*, which implies perfection or integrity.

5. The pains reach above his head as a torrent or a sea in which he is being submerged. Here, as often, misery is symbolised by overwhelming floods. The Hebrew word translated 'misdeed' can also mean punishment. The two are intimately connected.

Super me, 'beyond my strength.' The sin and punishment together weigh him down.

6. A picture of a leper. The "folly"=sin. *Cf.* lxviii. 6 ; xxi. 3.

7. *Contristatus* : Hebrew, 'in mourning.'

8. This verse has been variously interpreted. The loins were the symbol and seat of strength, and the sense may be therefore, as suggested in the translation : my loins are become an object of mockery, *i.e.* my strength has deserted me. The Hebrew is unsatisfactory. Possibly it means : 'my loins are full of burning ; there is no sound spot in my flesh.'

9. *Rugiebam.* A very slight change in the Hebrew text would give the excellent sense : 'I cry more loudly than the lion roars.' The vehemence of the crying is due to the intensity of the suffering. The traditional Hebrew text can be rendered : 'I cry (roar) because of the wild surging of my heart.'

11. The effects of the disease.

Conturbatum. Hebrew, 'my heart beats furiously ; my strength has abandoned me ; even the light of my eyes fails me.'

12. *Adversum me* can scarcely imply hostile approach; they come forward, and stand "*over against*" (so Greek and Hebrew) him. When they come within sight of him, they stand. The Hebrew contrasts 'my friends' (='those who are near me') with their 'standing afar off.' *Cf.* Ps. xxii. 5 for *adversum*. Note the application of this verse to Our Lord in Luke xxiii. 49. *Cf.* Ps. lxxxvii. 9.

13. *Vim faciebant* seems to refer to the special effort which they put forth against him. The Greek verb is here the same as in the famous text: ἡ βασιλεία τῶν οὐρανῶν βιάζεται, Mat. xi. 12 (*Cf.* Lk. xvi. 16). The enemies *press on* intent on one thing only—his destruction. The Hebrew says simply: 'They who seek my life lay snares (for me).'

15. *Redargutio*, 'retort,' reply to accusations. The sufferer is silent because he knows that God will not fail him. *Cf.* the Servant of Yahweh in Isaias liii. 7.

17. The '*quia*' (Hebrew *ki*) does not, apparently, link up this verse with the preceding. Hebrew *ki* is often used, it would seem, without any definite meaning. It is thus similar to the Assyrian particle *ma* which is often used merely to denote the continuation of a theme.

18. *Paratus sum*: 'I am already given over to the scourges.' The meaning 'stand ready for' is not so well suited to the context, though it is, possibly, the more likely meaning of the Hebrew.

19. *Cogitabo*, 'I am troubled about.'

20. *Vivunt*, 'go on living' (and, therefore, enjoying good fortune).

Inique, 'without due cause.' If the Hebrew text here is compared with the Hebrew of lxviii. 5 (which is a parallel text), it becomes clear that we should read here *ḥinnam* (*gratis*) instead of *ḥaiyim* (life, *vivunt*). Thus the balance of the two parts of the verse becomes complete:

Inimici . . mei gratis, confirmati sunt super me;
Multiplicati sunt qui oderunt me inique.

'Those who are my foes without reason; those who hate me without cause.'

PSALM XXXVIII

ENDURANCE IN TRIAL

IN this poem, as in Psalm xxxvi, the contrast between the prosperity of the godless and the desolation of a loyal worshipper of God seems to form the main background. The singer is afflicted with many sorrows ; these he recognises as the reward of his own sins. Yet others, more sinful, and less loyal, than himself are apparently untroubled, and prosperous. In the eyes of these careless worldlings his own piety stands convicted of folly. Yet he will not complain ; he will not even speak ; he will give the godless no reason for mocking. Restraint, however, only kindles a fire within him, and, at last, he breaks out in bitter complaint. Yet in a moment he realises how foolish it is to complain against God. Man is nothing before God. There is, then, no hope for man but to admit his nothingness, and confess his sin, and trust in the Lord with unlimited humility and resignation.

This psalm closely resembles in its general attitude Psalm lxxii. Its reflections on the nothingness of man are like those of Psalm lxxxix. It is largely a problem-psalm and, in itself, might belong to any age in which the problem of Providence was debated from the standpoint that piety is certain of worldly reward, whatever facts may seem to prove. The Hebrew tradition assigned it to David. The Idithun (Yedithun) of the inscription appears again in the titles of Ps. lxi and lxxvi. For Idithun (=Ethan) see Ps. xli. 1. The inscription here may mean : 'For the choir-leader of the Idithun (=Ethan) group.' It might, however, be explained as="*Property of* the choir-leader of the Idithun group."

1. In finem, ipsi Idithun, Canticum David.

1. For the choir-leader of the family of Jeduthun. A song of David.

2. Dixi : Custodiam vias meas : ut non delinquam in lingua mea.
Posui ori meo custodiam, cum consisteret peccator adversum me.

2. I said : 'I will keep guard over my ways,
So that I may not sin with my tongue :
I will put a guard on my mouth
In the presence of the wicked.'

3. Obmutui, et humiliatus sum, et silui a bonis : et dolor meus renovatus est.

3. I was silent and humbled, and spoke naught of happiness :
But my pain was renewed.

4. Concaluit cor meum intra me : et in meditatione mea exardescet ignis.

4. My heart burned within me, and through my thinking a fire was enkindled :

5. Locutus sum in lingua mea :

Notum fac mihi Domine finem meum,
Et numerum dierum meorum quis est : ut sciam quid desit mihi.
6. Ecce mensurabiles posuisti dies meos : et substantia mea tamquam nihilum ante te.
Verumtamen universa vanitas, omnis homo vivens.
7. Verumtamen in imagine pertransit homo : sed et frustra contrubatur.
Thesaurizat : et ignorat cui congregabit ea.

8. Et nunc quæ est exspectatio mea ? Nonne Dominus ? Et substantia mea apud te est.
9. Ab omnibus iniquitatibus meis erue me : opprobrium insipienti dedisti me.
10. Obmutui, et non aperui os meum, quoniam tu fecisti :
11. Amove a me plagas tuas.
12. A fortitudine manus tuæ ego defeci in increpationibus : propter iniquitatem corripuisti hominem.
Et tabescere fecisti sicut araneam animam ejus : verumtamen vane conturbatur omnis homo.

13. Exaudi orationem meam Domine, et deprecationem meam : auribus percipe lacrimas meas.
Ne sileas : quoniam advena ego sum apud te, et peregrinus, sicut omnes patres mei.
14. Remitte mihi, ut refrigerer priusquam abeam, et amplius non ero.

5. Then I spoke out with my tongue.

" Let me know, O Lord, my end,
And what is the number of my days,
That I may know how much is still wanting to me [of my toll of sorrow] !

6. Behold ! easily measured hast Thou made my days :
And my being is as nothing before Thee.
Indeed, all is vanity—every man that liveth !
7. Indeed, like a shadow man passeth :
And fruitless is his worrying :
Treasures he heapeth up, knowing not for whom he gathereth them.

8. And now, what is my hope ?
Is it not the Lord ? My very being is with Thee.
9. Rescue me from all my sins !
Thou hast made me the scorn of fools.

10. I am silent and open not my mouth,
For Thou hast done it !
11. Remove from me Thy chastisements !
12. Through the weight of Thy hand I fade away,
Because of [Thy] chidings.
For sin Thou punishest man :
Thou makest him to vanish as a spider.
Verily in vain doth a man take anxious thought !

13. Hear my prayer, O Lord,
And my petition : give heed to my tears.
Be not silent, for I am a stranger before Thee,
And a wanderer, like all my fathers !

14. Give me pardon that I may be refreshed,
Before I depart, and am no more !

2–4. The sense : the pious singer dared not openly complain of his griefs in the presence of his godless foes, since that would only give them a reason for mocking at the Lord. The strong restraint he put upon himself only added to his pains ; *dolor meus renovatus est* : his heart burned within him and the more he reflected, the greater was the fire of bitterness which was enkindled within him, and, at last a flood of bitter words bursts from him (*locutus sum in lingua*).

5. His outburst is not given to us, for the words in verses 5 and 6 are rather quiet and humble. Hence we must imagine a break in

the poem after *lingua mea*. His outburst has not relieved him. It has only shown him how imprudent he could be. He turns, then, to God praying for resignation, and clear knowledge of his own nothingness. Man is too insignificant to protest to God. This is the lesson of Yahweh's address to Job, and it seems also to be St. Paul's position as to predestination (*cf.* Job xxxviii–xli ; Roms. ix).

6. *Mensurabiles*, easily measured, short. Hebrew, "a span hath Thou made my days."

Substantia, ὑπόστασις, all that is solid and real in me.

Verumtamen, 'Verily' : Hebrew, *'akh*.

7. Notice solemn repetition of *verumtamen*. *In imagine*, a Hebrew construction = *tanquam imago*.

Conturbatur ; 'takes thought,' 'is solicitous.' An instance of this is the heaping up of wealth which will be dissipated by strangers.

8. If things are so, what hope has the psalmist ? He can only turn to God.

9. The fools are the psalmist's godless adversaries. They will mock both him and the Lord if the Lord does not rescue him from the consequences of his sins.

10. The silence is that which follows his turning to God, and his perceiving God's hand in his troubles ("for Thou hast done it"). His sorrow is but the shadow of God's hand, and this fills his soul with the silence of peace. Though he is now resigned he prays to be released from the burden of his pains.

12. *Fortitudo manus*, 'the strong hand' (*cf.* Ps. xx. 5).

Increpatio includes probably punishment as well as chiding.

Sicut araneam. The full comparison would be *animam ejus* (= him) *sicut animam* (= life) *araneae*.

Conturbatur = *Cf.* verse 7.

13. The Lord is asked to hear his prayer because he is a *guest* of the Lord. The earth is the Lord's possession ; hence man on earth is the Lord's guest, and has a right to the protection and care which the East always extends to the guest. The *advena* is the Hebrew *ger*, the more or less passing guest : the *peregrinus* is the *toshabh*, the foreigner who has settled in Israel. Neither would have the full rights of an Israelite citizen, and both would, therefore, need special care and protection as guests of the nation (=here, as guests of God). Note St. Paul's use of this verse in Ephes. ii. 19.

14. *Remitte*, 'relax Thy severity' ; that I may have a moment's peace (Hebrew : 'that I may look cheerful,' that I may smile again. The Arabic verb corresponding to the Hebrew here used expresses the idea of sunlight bursting suddenly through the clouds. Jerome's rendering is good : *Parce mihi ut rideam*.).

The last words of the psalm are taken by many critics as the gloomiest in the Bible, expressing, as they seem to do, the hopelessness of coming extinction. Yet it might be maintained that the sug-

gestion of the psalm, as a whole, is, that the problems of Providence cannot be worked out fully within the span of a man's earthly life. The psalmist would not emphasise so strongly his hope and trust in the Lord if he did not believe that things would ultimately be set right. Man's life is short, but the life of the Lord is forever, and man's whole being depends on the Lord, and the Lord is good! The little "breathing-space" before the psalmist's departure from the tangible realities of earthly life, would serve, at all events, to supply an answer to the taunts of the godless, and an encouragement to loyal worshippers who were in trouble, The parallel in Job x. 20–21:

> Are not my days but few?
> Let Him leave me space to cheer up
> Before I be gone—without return—
> To the land of darkness and death-shade.[1]

suggests clearly that the psalm passage looks on death merely as the end of earthly joys, and not as utter extinction.

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[1] Trans. by King, The Poem of Job.

PSALM XXXIX

OBEDIENCE AND GRATITUDE ARE BETTER THAN SACRIFICE

VERSES 14–18 of this psalm appear as a separate poem in Ps. lxix. This fact, together with the contrast of verses 1–11 with verses 12–18—the contrast, as it has been put, of a *Magnificat* with a *De profundis*—has led modern students to look on Ps. xxxix as a fusion of two originally distinct poems. The theme of the first part (1–11) is thanksgiving for rescue from peril; the theme of the second is petition for help in trouble.

In the first part the psalmist tells us that he has been saved from peril, and will sing a song of thanks (1–4). Fortunate is the man who puts his trust in the Lord, the wonderful Protector of Israel since the ancient days (5–6). True thanks to the Lord is not the offering of sacrifices, but conduct that executes His will. Obedience is better than sacrifice (7–9). The psalmist has published, and will ever publish, the mercies of the Lord. The second part is an earnest petition for rescue by the Lord from the great trouble in which the psalmist now stands. It has in common with the first, the idea that the Lord wins the wonder and praise of all who learn of the deeds of rescue which He has performed for His faithful servants.

Here again we have little to guide us, beyond the title, in determining the occasion or date of the poem. The Messianic meaning of verses 7–9 is established by the Epistle to the Hebrews.

1. In finem Psalmus ipsi David.

1. For the choir-leader. A psalm of David.

2. Expectans expectavi Dominum, et intendit mihi.

2. I trustingly waited for the Lord,

3. Et exaudivit preces meas, et eduxit me de lacu miseriæ et de luto fæcis.
Et statuit super petram pedes meos, et direxit gressus meos.

3. And He gave heed to me, and He heard my prayers;
And drew me forth from the pit of sorrow, And the slimy ooze:
And planted my feet on a rock, And guided my steps:

4. Et immisit in os meum canticum novum, carmen Deo nostro.
Videbunt multi, et timebunt, et sperabunt in Domino.

4. And in my mouth He put a new song—
A song of praise to our God.
Many saw it, and feared, And put their trust in the Lord.

5. Beatus vir cujus est nomen Domini spes ejus, et non respexit in vanitates et insanias falsas.

5. Lucky is the man whose hope
Is in the name of the Lord;
Who heeds not worthless things, And foolish ravings!

6. Multa fecisti tu, Domine Deus meus, mirabilia tua : et cogitationibus tuis non est qui similis sit tibi.
Annuntiavi, et locutus sum : multiplicati sunt super numerum.

6. Many wondrous deeds hast Thou done,
O Lord, my God !
There is no one who riseth
To the level of Thy thoughts.
Should I wish to proclaim them and tell them—
They are many—beyond all counting !

7. Sacrificium et oblationem noluisti : aures autem perfecisti mihi.
Holocaustum et pro peccato non postulasti :
8. Tunc dixi : Ecce venio.
In capite libri scriptum est de me,
9. Ut facerem voluntatem tuam : Deus meus, volui, et legem tuam in medio cordis mei.
10. Annuntiavi justitiam tuam in ecclesia magna : ecce labia mea non prohibebo : Domine, tu scisti.

7. Sacrifice and offering Thou wouldst not ;
But ears thou hast made for me :
Burnt-offering and sin-offering Thou demandest not ;
8. Therefore, I say : Behold, I come—
In the volume is this enjoined on me—
9. To do Thy will. I delight, O my God,
In Thy law which is in my heart.
10. I have proclaimed Thy justice in the Great Assembly :
Behold, I restrain not my lips !
Lord, Thou knowest it !

11. Justitiam tuam non abscondi in corde meo : veritatem tuam et salutare tuum dixi.
Non abscondi misericordiam tuam et veritatem tuam a concilio multo.

11. I hide not Thy justice in my heart ;
Thy fidelity and Thy saving help I praise.
Thy graciousness and faithfulness I have not hidden
From the great Congregation.

12. Tu autem, Domine, ne longe facias miserationes tuae a me : misericordia tua et veritas tua semper susceperunt me.
13. Quoniam circumdederunt me mala quorum non est numerus : comprehenderunt me iniquitates meæ, et non potui ut viderem.
Multiplicatæ sunt super capillos capitis mei, et cor meum dereliquit me.

12. Take not from me, O Lord,
Thy deeds of pity !
Thy loving-kindness and Thy faithfulness
Will guard me ever !
13. For misfortunes beset me,
Beyond number :
My sins overtake me,
And I can no longer see.
They are more in number than the hairs of my head ;
And my courage has failed me.

14. Complaceat tibi, Domine, ut eruas me : Domine, ad adjuvandum me respice.
15. Confundantur et revereantur simul, qui quærunt animam meam, ut auferant eam.
Convertantur retrorsum et revereantur, qui volunt mihi mala.
16. Ferant confestim confusionem suam, qui dicunt mihi : Euge, euge.
17. Exultent et lætentur super te omnes quærentes te : et dicant semper : Magnificetur Dominus, qui diligunt salutare tuum.

14. May it please Thee, O Lord, to rescue me !
O Lord, set Thy mind to help me !
15. May they be put to shame and confusion,
Who seek to take my life !
May they fall back with dishonour,
Who would see my ruin !
16. May they at once meet their shame
Who cry to me : Ha ! Ha !
17. Let all those who seek after Thee,
Rejoice, and be glad, in Thee !
And let them who delight in Thy saving help, at all times say :
' Praised be the Lord ! '

18. Ego autem mendicus sum et pauper: Dominus sollicitus est mei.
Adjutor meus et protector meus tu es: Deus meus, ne tardaveris.

18. But I am a beggar and wretched;
Yet the Lord taketh care for me!
Thou art my Helper and Protector!
Tarry not, O my God!

1, 3. Cisterns were sometimes used as prisons, and in the cisterns there would be always a certain amount of slime and mud at the bottom. Hence the contrast with the firm foothold on the rock. The cistern, or pit, is a symbol of peril and suffering. *Cf.* Jer. xxxviii. 6; Ps. lxviii. 2, 3, 15.

4. This is his song of thanksgiving. What the many saw was the rescue of the psalmist from peril. They join with him in his song of thanks in verse 5.

5. The *vanitates* and *insaniae falsae* refer evidently to the worship of false gods, and to heathen oracle-giving, respectively. This would be strange in the mouth of David!

6. Here, perhaps, the psalmist is to be thought as chanting alone. He thinks of all the great doings of the Lord since the Exodus. In the translation *similis* is taken along with *cogitationibus tuis* (*tibi* being pleonistic). The Hebrew seems to mean that no one can give to the Lord the *due* meed of praise.

7. The thought-sequence is: How *then* shall I give due thanks? The answer is: Not by sacrifice, but by obedience. For the same idea *cf.* Amos v. 21*ff*; Isaias i. 11*ff*; Osee vi. 6; and, especially, I Kings xv. 22. Note the list of sacrifices: Sacrifice (in general; only a portion of animal being burned on the altar); meal-offering; holocaust; sin-offering. None of these sufficed. Hence the psalmist offers his own will: "I come to do Thy will, for thus in the Volume it is enjoined on me." The *caput libri* is the Greek κεφαλὶς βιβλίου = the projecting end of the support round which the "volume" was rolled and then the roll or volume itself. It may be here the *Torah* in general, or, better perhaps, the passage, already referred to, in I Kings xv. 22: Obedience is better than sacrifice.

Scriptum est de me, 'prescribed for me' (as for every believer). In Hebrews (followed in translation above) this phrase is read in parenthesis, and *ut facerem*, etc., is made to depend on *venio*. The *ut facerem*, etc., could also, and perhaps more naturally, be made to depend on *volui* (verse 9).

The phrase *aures autem perfecisti mihi* expresses also the idea that obedience is the best manner of service. The ears symbolise ready compliance. *Perfecisti*, 'hast fashioned.' The psalmist has been given ears ready to listen to God's commands, and he declares himself ready also to fulfil them.

The words in verses 7–9 are put by the author of Hebrews in the

mouth of Christ. On Christ, as on every faithful servant of God, obedience was enjoined in the Scriptures, and to Christ, also, as God, the words of the God-inspired psalmist are properly ascribed. Hebrews, with the Septuagint, reads: "a *body* hast Thou fashioned for me" (Hebrews x. 5–15), and this reading is followed by the *Psalt. Rom.* It is a departure from the Massora, and from the ancient Greek versions of Aquila and Symmachus. Possibly "body" has got into the Septuagint text from Hebrews. The argument in Hebrews does not depend on the exact words, but only on the general sense, of our psalm-passage. Yet the reading "body" makes it easier for the writer of Hebrews to show that the truly God-willed, and all-sufficient sacrifice for sin was that of the *body* of Christ.

The Hebrew text is: Ears thou hast digged (or hollowed out) for me. There may be a reference in this to the custom of nailing to the door-post the ear of the slave who refused to accept his freedom, and thus declared himself ready to give up his will for ever. *Vid.* Exod. xxi. 1–6. Jerome's translation has: *aures fodisti mihi.*

The psalmist has God's law written not merely in a book, but in his own heart.

10. True thankfulness to God is shown by the conduct of life; but the psalmist insists, also, on the thanks of praising song.

12*f.* Here begins the petition for rescue, verse 12 serving as a sort of transition or introduction.

13. *Ut viderem* for *videre*: his eyes are dimmed by grief and care. *Cf.* I Kings iii. 2; iv. 14.

16–17. *Cf.* Ps. xxxiv. 27–28.

PSALM XL

PRAYER OF A SICK MAN AGAINST TREACHEROUS ENEMIES

THE poem begins in a general way with a reflection on the chief ground of hope for recovery from illness. The hope of recovery rests mainly on the circumstance that the sick one has exercised mercy towards others in the days of his health. Whosoever has shown mercy will receive mercy from the Lord! The psalmist begs, then, the gift of health from the Lord, implying that he himself has been merciful. But the men to whom he has been kind in the past, seem to have become hostile during his illness. This is true particularly of a former friend, an old-time constant guest, whose ingratitude hurts the psalmist most of all. The false friends mock at his sickness, and take comfort from the apparent near approach of his death. He is roused to intense anger by their malice, and begs passionately for recovery that he may be able to requite them for their ingratitude. He associates his own cause with the interests of the Lord; his enemies are the enemies of the Lord, and, in this spirit, he prays for their destruction. His own recovery and renewed prosperity will prove to the mockers, and to the world, that the Lord protects the guiltless. The last verse is a Doxology inserted to mark the end of the First Book of Psalms.

As is the case with so many of the psalms of sickness, we are unable to determine the occasion of this poem. Modern criticism is inclined to find the key to its vehemence by explaining it as a national poem, a song dealing with the fortunes of Israel. Yet there are several verses which are much more natural when understood of an individual than when taken as referred to the nation. So verses 4, 7, 10. Apart, however, from the tradition shown in the inscription, there is no special reason for taking the psalm as Davidic. Verse 10 has received a Messianic interpretation in John xiii. 18; but, of course, everything that was true of the suffering, of God-fearing men of ancient Israel would be true, in the highest sense, of the greatest son of Israel, Our Lord. The malice of ingratitude, on the other hand, seemed to reach its greatest intensity in Judas; he summed up in himself the ingratitude of all the enemies of the just men who had suffered in Israel.

1. In finem, Psalmus ipsi David.

1. For the choir-leader. A psalm of David.

2. Beatus qui intelligit super egenum, et pauperem: in die mala liberabit eum Dominus.

2. Blessed is he who takes thought for the poor and the needy!
In the day of trouble the Lord will rescue him.

3. Dominus conservet eum, et vivificet eum, et beatum faciat eum in terra: et non tradat eum in animam inimicorum ejus.

3. The Lord will keep him and sustain him, and make him happy in the land,
And will not deliver him up to the will of his foes.

4. Dominus opem ferat illi super lectum doloris ejus: universum stratum ejus versasti in infirmitate ejus.

4. The Lord will bring him solace when he lies on the bed of pain;
In the time of his sickness Thou wilt change his bed of pain into a bed of rest.

5. Ego dixi: Domine, miserere mei: sana animam meam, quia peccavi tibi.

5. I say (therefore): 'Lord be gracious to me!
Heal my soul, for I have sinned against Thee.'

6. Inimici mei dixerunt mala mihi: Quando morietur, et peribit nomen ejus?

6. My enemies speak evil things of me:
'When will he die, and when will his name perish?'

7. Et si ingrediebatur ut videret, vana loquebatur: cor ejus congregavit iniquitatem sibi.

7. And when one cometh to visit me, he speaketh lies;
His heart storeth up malice,

8. Egrediebatur foras, et loquebatur in idipsum.
Adversum me susurrabant omnes inimici mei: adversum me cogitabant mala mihi.

8. He goeth out, and speaketh thereof.
All my enemies whisper together against me;
Evil things they plan against me.

9. Verbum iniquum constituerunt adversum me: Numquid qui dormit non adjiciet ut resurgat?

9. Against me they set up their godless saying:—
'Surely he that sleepeth will not rise again!'

10. Etenim homo pacis meæ, in quo speravi: qui edebat panes meos, magnificavit super me supplantationem.

10. Yes, even my intimate friend, in whom I completely trusted,
And who ate my bread, acts treacherously against me.

11. Tu autem Domine miserere mei, et resuscita me: et retribuam eis.

11. But Thou, O Lord, be gracious to me and restore me,
That I may have my vengeance on them!

12. In hoc cognovi quoniam voluisti me: quoniam non gaudebit inimicus meus super me.

12. Thus shall I know that Thou hast pleasure in me,
When my enemy boasteth not over me.

13. Me autem propter innocentiam suscepisti: et confirmasti me in conspectu tuo in æternum.

13. Me Thou guardest because of my guiltlessness;
And Thou dost establish me before Thee for ever and ever!

14. Benedictus Dominus Deus Israel a sæculo, et usque in sæculum: fiat, fiat.

14. (Praised be the Lord, the God of Israel, for ever. Amen! Amen!)

2. *Intelligit,* 'attentively considers.' The reference is primarily to intelligence, not to will, to understanding rather than sympathy. The Hebrew *maskil* might be regarded as a participle, and translated as here *qui intelligit.* But it is possible that the word is here used as the designation of a kind of poem or song. The meaning of verse 2, on that supposition, would be: 'Blessed is the *maskil* (addressed) to the wretched.' The *maskil* might be looked on as including verses 2*b*–4. The sick man would recite the words of the *maskil* for his own comfort. (For the meaning of *maskil* see Ps. xli. 1; xlvi. 8.) The following verses (5*ff.*) are the psalmist's description of his own condition. He trusts that the general principles expressed in verses 2*b*–4 (= the *maskil*) will find application to himself.

In die mala, in time of his own need or trouble.

3. *Anima,* desire, caprice. The older Latin texts, following the Greek, read *in manus inimici*

4. *Universum stratum,* etc.: 'his couch Thou wholly transformest in the time of his illness,' *i.e.* Thou changest his bed of sickness into a bed of convalescence, or health.

6. The 'evil things' seem to be evil wishes. A specimen is given in what follows. *Mihi* represents Hebrew *li.* The better reading is *'alai,* 'about me.' (The text ought to be *ra'* *'alai,* instead of *ra'* *li*; the ' of *ra'* has led to the dropping of the ' of *'alai.*)

7, 8. They come in to see if he is dying as rapidly as they desire; they form their opinion of the sick man's condition, while they make hypocritical inquiries about his health. Then they go out to their comrades to make report on the chances of his speedy death. All join in the earnest wish for his death, and all come to the conclusion (which the psalmist calls 'an iniquitous word'): 'Surely the sick man will not rise from his bed again.' The description is very vivid. It is not easy to explain verses 6–7 of the nation Israel.

Non adjiciet ut resurgat is a familiar Hebrew idiom: 'he will not rise again.' *Apponere* and *addere* are used in the same way as *adjicere. Cf.* Ps. lxxvii. 17; lxxvi. 8, etc., etc. See examples quoted in note to Ps. vi. 5.

9. *Verbum iniquum*; this is, in the Vulgate text, the psalmist's description of his foes' evil wishes in his regard. The Hebrew, however, seems to make the whole of verse 9 an expression of the views of the plotters: 'An altogether evil thing' is poured out on him (or clings to him); and where he lies, he never will rise again.'

10. Even his friend, who has often been his guest, joins with the rest. The 'man of my peace' is a Hebraism—'my most intimate friend'—one with whom I am always at peace.

Supplantatio, 'treachery.' The phrase, *magnificavit,* etc., means, 'he hath used intense treachery against me.' The Hebrew has: 'He hath raised the heel against me,' *i.e.,* 'he kicks me.' (So, in John xiii. 18: *Levabit contra me calcaneum suum.*) The Hebrew

phrase is, however, unusual, and the Latin is certainly better by its suggestion of *treachery* on the part of the quondam friend.

12, 13. It is the disappointment and defeat of his enemies that proves to the psalmist the Lord's interest in himself. In so far as he enjoys the Lord's favour, he knows that he is free from guilt.

14. This verse is not original. It marks the end of the first Book of Psalms. For the similar doxologies marking the completion of other books, see Ps. lxxi. 18–20 ; lxxxviii. 53 ; cv. 47–48.

PSALM XLI

LONGING FOR GOD

THE poet is far from the Temple and its worship, in some part, perhaps, of the northern East Jordanland. He bids his soul, in a twice repeated refrain, to hope for a share in the Temple worship once more. His enemies mock him because he has no ritual of sacrificial worship, and, therefore, seems to have no God. He thinks of great days in the past when he journeyed with joyous pilgrim throngs to the ancient shrine of the nation. The memory sustains him now when he is so far away from Jerusalem. He has, indeed, no solemn worship of the Lord in the lonely place of his sojourn, but he sings in the night time the praises of Israel's God. 'Be not sad, my soul,' he concludes, 'Once again I shall praise the Lord before His face in the Temple and say to Him: "Thou art my Helper and my God.'"

Davidic origin is not claimed for this Psalm, and, as the poem seems to imply the existence of Temple worship, Davidic origin is, indeed, excluded. The presence of the refrain of Ps. xli in Ps. xlii, and other points of contact have led nearly all modern commentators to regard Ps. xli and xlii as a single poem. Since, however, this view is not quite certain (Ps. xlii, for instance, being ascribed in the Greek to David), and since this work deals with the Vulgate Psalter, it is more convenient to treat Psalms xli and xlii separately. The author, some commentators think, probably was a priest. The mosaic of psalm passages in Jonas ii. 3–10 includes a verse from Ps. xii, so that this psalm is, most probably, older than the Book of Jonas. It is certainly older than 586 B.C., since it supposes the Temple still standing. There is nothing in the psalm to support the popular radical view that the writer was the High Priest Onias III, and that the occasion of the psalm was the conquest of Jerusalem by Scopas, a captain under Ptolemy Epiphanes. The scene of its composition is probably indicated in verse 7.

1. In finem intellectus filiis Core.	1. For the choir-leader. A *maskil* of the sons of Core.
2. Quemadmodum desiderat cervus ad fontes aquarum: ita desiderat anima mea ad te Deus.	2. As the stag longeth For the running streams, So longeth my heart For Thee, O God!

3. Sitivit anima mea ad Deum fortem vivum: quando veniam, et apparebo ante faciem Dei ?

3. My soul thirsteth for God,
The Strong, the Living !
When may I come and stand
Before the face of God ?

4. Fuerunt mihi lacrimæ meæ panes die ac nocte: dum dicitur mihi quotidie: Ubi est Deus tuus ?

4. My tears are my bread
By day and night,
While day by day they say to me:
' Where is thy God ? '

5. Hæc recordatus sum, et effudi in me animam meam: quoniam transibo in locum tabernaculi admirabilis, usque ad domum Dei:
In voce exsultationis, et confessionis: sonus epulantis.

5. On this I think,
And pour out my soul—
How I journeyed to the place of the wondrous Tabernacle,—
To the House of God,
Midst resounding song of praise and thanksgiving—
The jubilee of festival !

6. Quare tristis es anima mea ? et quare conturbas me ?
Spera in Deo, quoniam adhuc confitebor illi: salutare vultus mei, et Deus meus.

6. My soul, why art thou sad; and why troublest thou me ?
Put thy trust in God, for even yet I shall praise Him [thus]:
" My Rescuer and my God ! "

7. Ad meipsum anima mea conturbata est: propterea memor ero tui de terra Jordanis, et Hermoniim a monte modico.
8. Abyssus abyssum invocat, in voce cataractarum tuarum.
Omnia excelsa tua, et fluctus tui super me transierunt.

7. My soul is troubled within me;
Therefore do I think of Thee,
In the Jordanland and on the little hill
Of the Hermon range.
8. Flood calleth unto flood
With the thunder of Thy rushing waters.
All Thy waves and Thy billows
Pass over me.

9. In die mandavit Dominus misericordiam suam: et nocte canticum ejus.
Apud me oratio Deo vitæ meæ,
10. Dicam Deo: Susceptor meus es.
Quare oblitus es mei ? et quare contristatus incedo, dum affligit me inimicus ?
11. Dum confringuntur ossa mea, exprobraverunt mihi qui tribulant me inimici mei.
Dum dicunt mihi per singulos dies: Ubi est Deus tuus ?

9. In the day, God giveth command to His kindness;
In the night time with me is the song of His praises—
A prayer to the God of my life.
10. To God I do say: Thou art my Protector !
Why dost Thou forget me ?
And Why do I go about in sadness ?
While my enemies persecute me ?

11. While my bones are being shattered
My oppressing enemies revile me,
Saying to me day by day:
' Where is thy God ? '

12. Quare tristis es anima mea, et quare conturbas me ?
Spera in Deo, quoniam adhuc confitebor illi: salutare vultus mei, et Deus meus.

12. My soul, why art thou sad, and why troublest thou me ?
Put thy trust in the Lord, for even yet I shall praise Him [thus]:
" My Rescuer and my God ! "

1. *Intellectus*: *intellectus* translates the Hebrew, *maskil*. The designation *maskil* occurs in connection with the titles of Psalms xxxi, xli, xliii, xliv, li–liv, lxxiii, lxxvii, lxxxvii, lxxxviii, cxli. It occurs also in Ps. xlvi. 8 (in the phrase, ' Sing a maskil '—*Psallite sapienter*) as the name of a definite kind of poem. Verses 2–4 of Ps. xl are described as a *maskil* in the Hebrew text. *Maskil* has usually been explained as meaning a didactic, or sapiential poem. Ps. xxxi and lxxvii are, in a true sense, didactic poems, but the other *maskil*-psalms are very varied in character, and it is difficult to find a single formula which will describe them all. Possibly we should be right in saying that *maskil* is a name for all poems which aim at teaching that wisdom of which the fear of God is the beginning—for all poems which inculcate the need of faith in God, and of the sort of conduct which is based on that faith.

Filiis Core. It appears from I Paralip. vi. 31 that David entrusted the care of the Temple music to three Levite families—the family of Asaph (descended from Gersham), the family of Heman (descended from Ḳ^{e}hath, and also from Korach = Core) and the family of Ethan (same as Yedithun, or Idithun, descended from Merari). The musicians of these three families David divided into twenty-four classes, giving to each class twelve choir-masters, and twelve pupils. The musicians of the three families took part in the ceremonial of the bringing of the Ark to Sion (I Paral. xv. 7; xvi. 5), and of the restoration of the Temple under Ezechias (II Paral. xxix. 14). Note that the Hemanites are descendants of Korach (Core). After the Exile the music of the Temple was, it would seem, altogether in the hands of the Asaphites. Eleven of the psalms are associated with the Sons of Core (the Korachites), and it is to be noted that, in the Vulgate, the first eight psalms of the second Book are Korachite. II Paral. xx. 19 represents the Korachite singers as taking part in a celebration of victory durnig the reign of Josaphat.

2. *Ad fontes*: the expression *desiderare ad* is strange. The Hebrew has: ' As the stag (or hind, since the verb is feminine) cries out by the water-brooks.' The hind has come seeking water in a familiar brook, but the brook is dried up, and the hind, standing by the dried-up bed of the stream, cries out for disappointment. The Hebrew verb *'arag* (*desiderat*) is usually translated ' pant,' but in Joel i. 20 it is used in parallelism with *ḳara'* (= cry aloud, call). The psalmist, far from the Temple-worship, misses God as sorely as the disappointed hind misses the water of the *wady*. With the spirit of this psalm should be compared that of Ps. lxxxiii.

3. He longs to stand once more in the Temple. To ' appear before God's face,' was to visit God in His Sanctuary.

4. The psalmist seems to be forgotten, as it were, by God: hence this mocking query of his foes.

5. He thinks of the journeys to the Temple in the past, and the recollection fills him with tenderness.

In me is the Hebrew *'alai*: it need not be translated. It goes with *animam* (not with *effudi*)—'the soul entrusted to me.'

Quoniam transibo, etc.: he thinks how he used to go up with the pilgrim throngs to the festivals in Jerusalem. The Hebrew is more vivid than the Latin: 'How I used to move forward with the throng, advancing slowly step by step to the House of God, midst jubilee and praise—a festive multitude.' The psalmist moves slowly through, and with, a throng that presses on every side. The throng is that of pilgrims moving towards the Temple.

Epulantis, 'of the festive throng.'

6. Though he is far from Jerusalem, the time will surely come when he can praise God once more in the Temple, and invoke Him there as his Helper and his God. When he stands again before the face of Yahweh in Jerusalem, he will know for certain that God is still *his* God, his helping God, his Saviour.

Salutare vultus mei = salutare meum.

7. *Ad meipsum . . . conturbata*, 'troubled within me' (or simply, 'troubled,' disregarding *ad meipsum = 'alai, cf.* verse 5).

Propterea, 'in such circumstances'; in this trouble of soul he thinks on the Lord.

Hermoniim is the Hebrew plural of Hermon. It is due to a dittography in the Hebrew text. Read, Hermon.

A monte modico represents the Hebrew, 'from the mountain Mis'ar.'[1] Mis'ar has been identified with a district now known as Ṣeora, in the neighbourhood of Caesarea Philippi, and close to the place where the Jordan rises. Possibly this is why the poet refers to the 'land of the Jordan.' It has been conjectured that the psalm may have been composed in the Hermon district. Here, near its rise, the Jordan rushes down through a series of cataracts which, perhaps, suggested the imagery of verse 8.

8. The Jordan, like other rivers, comes, in the Hebrew view, from the nether ocean, the abyss on which the earth floats, and calls to the upper ocean (the waters above the firmament) by the crashing of its cataractal course.

The second part of the verse may be hypothetical: 'I would think of Thee, even did a whole ocean of wretchedness flow over me.'

9. *Mandavit:* sends forth as a messenger. The kindness

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[1] It has been proposed to omit the preposition, and to read, in the vocative: 'O thou tiny mountain!' as if there were here, as in Ps. lxvii. 17, a comparison between Sion and the greater mountains on the borders of Palestine The Hebrew would read in this view: 'I think of thee, from the Jordan-land, and from Hermon; thou tiny mountain!'

(graciousness) of God is here thought of as an angel, or messenger, sent by God to protect the psalmist. *Cf.* Ps. xlii. 3.

Apud me is to be read with *Canticum ejus* : *oratio* is an apposition to *Canticum.*

10, 11. Are these the words of his song in the night ? We have here again, very plainly, the familiar, naïve idea that the humiliation of His worshippers is also a humiliation for the Lord. The Lord, however, cannot submit to humiliation : hence the psalmist raises again his comforting refrain (verse 12).

In verse 10 the Hebrew has : 'I will say unto God, my Rock.' *Inimici mei* of verse 11 is omitted in Hebrew, in the Vatican Codex, and in the older Latin Psalteries.

PSALM XLII

LONGING FOR GOD

THE situation of the poet here is the same as in Ps. xli. The petition in verse 3 is very natural as a final section, apart from the refrain. Though troubled so greatly by the mockers who surround him, the psalmist is confident that he will once again appear before his God in Jerusalem. The messengers of the Lord, His Light and His Truth, will come to guide him to the Hill where God dwells, that he may share again with the same holy ardour and joy with which he joined in the sacred ceremonial in his youth, in the worship of the Temple. The refrain makes the connection of xli and xlii certain.

The title "A psalm of David," is wanting in the Hebrew. It may have been suggested to an early critic by the reference to the Tabernacle in verse 3. There is no good reason for regarding Ps. xlii as other than the concluding portion of Ps. xli.

1. Psalmus David.

Judica me Deus, et discerne causam meam de gente non sancta, ab homine iniquo, et doloso erue me.

2. Quia tu es Deus fortitudo mea: quare me repulisti? et quare tristis incedo, dum affligit me inimicus?

3. Emitte lucem tuam et veritatem tuam: ipsa me deduxerunt, et adduxerunt in montem sanctum tuum, et in tabernacula tua.

4. Et introibo ad altare Dei: ad Deum, qui lætificat juventutem meam.
Confitebor tibi in cithara Deus Deus meus:

5. Quare tristis es anima mea? et quare conturbas me?
Spera in Deo, quoniam adhuc confitebor illi: salutare vultus mei, et Deus meus.

1. [A psalm of David.]

Give judgment for me, O God, and decide my cause
Against an unholy people!
Rescue me from the godless and treacherous,
2. For Thou art my strength!
Why hast Thou forsaken me?
And why must I go about in sadness,
Humiliated by my enemy?

3. O send forth Thy Light and Thy Truth,
That they may lead me,
And guide me to Thy holy mountain,
And to Thy Tabernacle!

4. That I may go in to the altar of God—
To the God who was the joy of my youth,
That I may praise Thee with the harp,
O God, my God!

5. My soul, why art thou sad, and why troublest thou me?
Put thy trust in the Lord, for even yet I shall praise Him [thus]:
"My Rescuer and my God!"

3. Light and Truth (=Fidelity) appear like ministering spirits sent by the Lord—like the messengers of Ps. xc. 11. *Tabernacula*= the whole complex of God's dwelling-house on Zion.

4. *Introibo,* 'that I may enter.'

Qui laetificat juventutem meam—'who gladdened my youth.' If the poet was, as is possible, a priest, the reference is to the enthusiastic joy of his first priestly ministrations. When he comes again to the Temple, the early enthusiasm may be felt once more.

5. The refrain obviously marks the connection of Ps. xli and xlii. The whole poem (xli–xlii) very naturally ends here. The Light and Truth of God, as ministering angels, are thought of as leading in the psalmist to the altar of God, and thus putting an end to all his grief and disquiet of spirit. This prospect, realised so vividly by the home-sick poet, inevitably suggests the consoling refrain of Ps. xli. 6, 12.

PSALM XLIII

AWAKE, O GOD OF ISRAEL

THIS is a national poem composed at a time when the Hebrews had been defeated in battle, and were somehow enslaved politically by their foes. For the psalmist the shame of his nation is unworthy of its glorious history ; and unworthy, too, of the God who fought its victorious battles long ago. It was God's power, and not the strength of Israel's arm, that vanquished the heathen peoples of Palestine in the time of the Conquest. Has He forgotten the people He used to love ? Even now the psalmist will trust in the help of the Lord—even now, when Israel, that crushed the heathen in the great days of old, is in bondage to the heathens of the present : and with bitterness, the singer adds : ' It is the Lord who has sold us into bondage, and poor is the price He has received.' Yet why has the Lord abandoned us ? We have not turned aside from His Covenant, nor chosen other gods. It is indeed for the very name and sake of the Lord that Israel has been brought to defeat and disgrace. ' Arise, then, O Lord,' pleads the psalmist passionately ; ' awake from this sleep of forgetfulness. Thine own honour is at stake. Turn Thy face on us, for we are humbled to the dust ! '

An ancient theory assigned this psalm to the Maccabean period, and this is the theory now most widely accepted. The poem emphasises the absence of all idolatry from among the people, and describes the sufferings of the nation as a veritable martyrdom—as endured for the sake of the Lord and His covenant.

1. In finem, filiis core ad intellectum.

2. Deus auribus nostris audivimus : patres nostri annuntiaverunt nobis.
Opus, quod operatus es in diebus eorum, et in diebus antiquis.
3. Manus tua Gentes disperdidit, et plantasti eos : afflixisti populos, et expulisti eos.
4. Nec enim in gladio suo possederunt terram, et brachium eorum non salvavit eos :
Sed dextera tua, et brachium tuum, et illuminatio vultus tui : quoniam complacuisti in eis.

1. For the choir-leader of the Korachites. A *Maskil*.

2. O God, we have heard with our own ears,
Our fathers have told us,
What Thou didst in their time,
In the days of old !

3. Thy hand drave forth the heathens, and established them ;
Nations Thou didst smite and expel.
4. For not by their sword did they conquer the land ;
And their own arm did not save them,
But Thy right hand, and Thy arm, and the light of Thy face ;
Because Thou hadst pleasure in them.

5. Tu es ipse Rex meus et Deus meus : qui mandas salutes Jacob.
6. In te inimicos nostros ventilabimus cornu, et in nomine tuo spernemus insurgentes in nobis.
7. Non enim in arcu meo sperabo : et gladius meus non salvabit me.
8. Salvasti enim nos de affligentibus nos : et odientes nos confudisti.
9. In Deo laudabimur tota die : et in nomine tuo confitebimur in sæculum.

5. Thou art my King and my God,
Who sendest help unto Jacob!

6. By Thee do we scatter our foes ;
And in Thy Name we despise those who rise up against us.

7. For I trust not in my bow,
And my sword cannot save me.

8. But Thou dost save us from our oppressors,
And dost humble them that hate us.
9. We boast in the Lord at all times ;
And we praise Thy name forever!

10. Nunc autem repulisti et confudisti nos : et non egredieris Deus in virtutibus nostris.

11. Avertisti nos retrorsum post inimicos nostros : et qui oderunt nos, diripiebant sibi.

12. Dedisti nos tamquam oves escarum : et in Gentibus dispersisti nos.

13. Vendidisti populum tuum sine pretio : et non fuit multitudo in commutationibus eorum.
14. Posuisti nos opprobrium vicinis nostris, subsannationem et derisum his, qui sunt in circuitu nostro.
15. Posuisti nos in similitudinem Gentibus : commotionem capitis in populis.

16. Tota die verecundia mea contra me est, et confusio faciei meæ cooperuit me.
17. A voce exprobrantis, et obloquentis : a facie inimici, et persequentis.

10. But now Thou hast cast us off, and disgraced us,
And goest not forth, O God, with our armies.
11. Thou makest us retreat before our enemies ;
And they who hate us plunder us at will.
12. Thou hast made us like sheep set apart for slaughter ;
And among the heathen Thou dost scatter us.
13. Thou hast sold Thy people for a mere trifle ;
And in their sale the price was not high.
14. Thou hast made us the laughing-stock of our neighbours—
A theme of mockery and laughter for those round about us.
15. Thou hast made us a byword among the heathen ;
An object of derision among the peoples.
16. My disgrace is before me all the day long,
And the shame of my face doth cover me,
17. At the voice of the mocker and of him that revileth
At the sight of the foe and of him that seeketh revenge.

18. Hæc omnia venerunt super nos, nec obliti sumus te : et inique non egimus in testamento tuo.
19. Et non recessit retro cor nostrum : et declinasti semitas nostras a via tua :
20. Quoniam humiliasti nos in loco afflictionis, et cooperuit nos umbra mortis.
21. Si obliti sumus nomen Dei nostri, et si expandimus manus nostras ad deum alienum:

18. All this has come upon us and yet we have not forgotten Thee ;
Nor have we been disloyal to Thy covenant.
19. Our heart has not turned aside ;
And yet Thou turnest away our paths from Thee!
20. For Thou humblest us in the place of sorrow ;
And the shadow of death o'ercasts us.
21. If we had forgotten the name of our God,
And had raised our hands to a god who was a stranger,

22. Nonne Deus requiret ista ? ipse enim novit abscondita cordis.
Quoniam propter te mortificamur tota die : æstimati sumus sicut oves occisionis.

22. Surely God would have avenged it,
For He knoweth the secrets of hearts !
Nay, rather, it is for Thy sake we are murdered,
And looked upon as sheep to be slaughtered.

23. Exsurge, quare obdormis Domine ? exsurge, et ne repellas in finem.
24. Quare faciem tuam avertis, oblivisceris inopiæ nostræ, et tribulationis nostræ ?
25. Quoniam humiliata est in pulvere anima nostra : conglutinatus est in terra venter noster.
26. Exsurge Domine, adjuva nos : et redime nos propter nomen tuum.

23. Arise ! Why dost Thou slumber, O Lord ?
Arise ! And do not reject us for ever !

24. Why hidest Thou Thy face ;
And forgettest our woe and oppression?

25. For our soul is bowed down to the dust ;
And our belly cleaveth to the ground.

26. Arise, O Lord, help us,
And rescue us for Thy Name's sake !

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1. For sons of Core (=Korach) *cf.* Ps. xli. 1.

2. The singer has heard of the conquest of Canaan through oral tradition. *Cf.* the command in Deut. vi. 21*f.* ; Ex. xiii. 8.

3. *Eos,* the fathers ; the *eos* following *expulisti* should, in virtue of the parallelism, refer to the same individuals. Instead of *expulisti* we should have a parallel to *plantasti.*

4. The light of God's face is an allusion to the High Priest's blessing in Num. vi. 24–26. The light of God's face implies the favour and help of the Lord.

5. *Mandas salutes,* 'orderest fulness of help' (victory).

6. Israel is like the bison that brings low its foes with thrust and toss of horn.

Ventilare, 'to scatter through the air.' The Assyrian verb corresponding to the Hebrew *nagaḥ* (thrust with the horn") means to defeat one's foes.

In nomine tuo—perhaps "Yahweh !" was their battle-cry. *Cf.* Ps. xvii. 3.

8, 9. They still boast of the help which the Lord used to give them.

10. The contrast in the attitude of the Lord. In the old days He marched at the head of their armies. *Cf.* Ps. xxiii.

11. *Sibi,* at their own good pleasure.

12. *Oves escarum,* 'sheep designed for slaughter' ; *cf.* v. 22 ; Roms. viii. 36.

13. *Non fuit multitudo,* there was no increase of wealth for Yahweh through the sale. This is a somewhat bitter sarcasm. The Lord has to share in the disgrace of His people. The selling into slavery of prisoners of war was familiar in the ancient world.

14. The "neighbours" were the hostile peoples on the frontiers of Israel—such as the Moabites and Edomites.

15. Israel's wretchedness has become proverbial; it has become an object of head-shaking, and a *mashal*.

16. The sense is: 'Shame covers my face,' He cannot look men in the face for shame; he blushes for shame when men look at him.

17. He cannot endure the *words* of blasphemy, etc., nor the *sight* (*a facie*) of the hated and derisive foes.

18. This is a bitter reproach against the Lord, due to the passion of the poet.

19. *Declinasti*: it seems necessary to insert a negative here, for the positive, translated as above, gives a very unusual phrase. The Hebrew has: 'Nor has our step swerved from Thy path'—the negative being continued from the preceding clause.

20. *In loco affiictionis*—in Hebrew: 'the place of jackals,' *i.e.* a place abandoned by men, a desert. *Umbra mortis* is a symbol of misery and of deadly peril. *Cf.* xxii. 4; lxxxvii. 7; cvi. 10, 14.

21. *Expandere manus*; the Jews prayed standing with arms outstretched, and palms turned upwards.

22. *Mortificamur*, 'murdered.' The notion of dying for the Law, or for the sake of the Lord, begins to appear, for the first time, strongly in the Maccabean period. *Abscondita*, the hidden depths.

23. The apparent indifference of God to the defeat of His people is ascribed poetically to a falling asleep of the Lord. Out of this sleep the psalmist would wake Him.

25. The defeated people lie on the earth, as it were, while their enemies march over them.

PSALM XLIV

A ROYAL WEDDING

CONSIDERED purely as a wedding-song the poem begins with praise of the personal beauty of the King, his prowess as a warrior, and his justice. From verse 9 the King appears decked out as a bridegroom. The bride is led to him amid strains of jubilating music. The poet then turns to the bride. He gives her fatherly advice and admires her beauty. To the King he wishes a sturdy posterity, and foretells the undying glory of the royal house.

When we look closely at the poem we find that the royal bridegroom is depicted with definitely Messianic traits. The Messias appears in the prophets at times as a warrior-hero who slays the enemies of Israel (Is. xi. 4). The relation of God to Israel appears in Osee as a marriage-bond (the same idea, but more deeply and fully worked out in Ephes. v.). If verses 7, 8 are addressed to the King, he is there definitely called God, and the qualities of his rule are there described as if that rule were divine. These two verses are applied by Hebrews (i. 8, 9) directly to the Messias. If the psalm is to be understood Messianically, the bride will represent the Church of the Old Testament period, which the Bridegroom, Christ, has brought to completion and perfection by His union with it in the new Dispensation. The companions of the bride will be the various heathen nations which have come into the Christian Church. This, the allegorical explanation, has always been the most popular in the Church. Yet it is obviously difficult to carry through the allegorical exegesis completely. The people who bring gifts are carefully distinguished from the companions of the bride. How explain this distinction? Again why should the Church of Israel be exhorted to forget her father's house? The reference to a sturdy posterity is also difficult to fit into the allegory. Yet, in general, allegories tend to pass beyond their limits into fact or history, and we should not look for too great literary perfection here. There is in the poem itself abundant justification for an allegorical exegesis. No actual King of Israel and no actual royal bride of Israelite king could have fully answered to the ideal of this psalm. Possibly we have here largely the hyperboles of a flattering court-poet; and possibly, too, some of the features of Messianic imagery sprang originally from the exuberance of court-literature. But if the poet was really no more than a court-

poet, a poet laureate, and wished merely to exalt his royal master, he has been carried beyond himself by the Spirit and has been made to depict, not the splendour of his lord, but the beauty and greatness of the true King of Israel, the Messianic Lord.

It is useless to attempt to identify the king whose wedding may have been the occasion for this poem. It must have been composed at a time when Israelite kings still sat securely on their thrones (verses 7, 8).

1. In finem pro iis qui commutabuntur filiis Core, ad intellectum, Canticum pro dilecto.

1. For the choir-leader of the Korachites. According to . . . . A *Maskill*; a love-song.

2. Eructavit cor meum verbum bonum: dico ego opera mea Regi.
Lingua mea calamus scribæ, velociter scribentis.

2. My heart overfloweth with a goodly theme;
I recite my poem of the King.
My tongue is like the pen of a ready scribe.

3. Speciosus forma præ filiis hominum, diffusa est gratia in labiis tuis: propterea benedixit te Deus in æternum.

3. Fair in form art Thou beyond the sons of men;
Graciousness has been poured out on thy lips.
Therefore God doth bless thee.

4. Accingere gladio tuo super femur tuum, potentissime,

4. Bind the sword on thy hip, most mighty one,

5. Specie tua et pulchritudine tua intende, prospere procede, et regna.
Propter veritatem, et mansuetudinem, et justitiam: et deducet te mirabiliter dextera tua.

5. In thy beauty and splendour.
Fare forth, speed prosperously, and rule—
For the cause of truth and clemency and justice;
And wondrously shall thy right hand lead thee.

6. Sagittæ tuæ acutæ, populi sub te cadent, in corda inimicorum Regis.

6. Thy sharp arrows pierce home—while peoples fall before thee—
To the heart of the King's foes.

7. Sedes tua Deus in sæculum sæculi: virga directionis virga regni tui.

7. Thy throne, O God, is established for ever!
A just sceptre is the sceptre of Thy rule!

8. Dilexisti justitiam, et odisti iniquitatem: propterea unxit te Deus Deus tuus oleo lætitiæ præ consortibus tuis.

8. Thou lovest justice and hatest injustice.
Therefore doth God, Thy God, anoint thee
With festive oil above Thy fellows.

9. Myrrha, et gutta, et casia a vestimentis tuis, a domibus eburneis: e quibus delectaverunt te filiæ regum in honore tuo.

9. The scent of myrrh and aloes and cassia is in thy garments,
And in the houses of ivory,
Out of which the daughters of kings rejoice thee (with music) in thy dignity.

10. Astitit regina a dextris tuis in vestitu deaurato: circumdata varietate.

10. At thy right hand stands the queen
In gold-worked garment, clad in robes of many colours.

11. Audi filia, et vide, et inclina aurem tuam: et obliviscere populum tuum, et domum patris tui.
12. Et concupiscet Rex decorem tuum: quoniam ipse est Dominus Deus tuus, et adorabunt eum.
13. Et filiæ Tyri in muneribus vultum tuum deprecabuntur: omnes divites plebis.

14. Omnis gloria ejus filiæ Regis ab intus,
15. In fimbriis aureis circumamicta varietatibus.
Adducentur Regi virgines post eam: proximæ ejus afferentur tibi.
16. Afferentur in lætitia et exsultatione: adducentur in templum Regis.

17. Pro patribus tuis nati sunt tibi filii: constitues eos principes super omnem terram.

18. Memores erunt nominis tui in omni generatione et generationem.
Propterea populi confitebuntur tibi in æternum: et in sæculum sæculi.

11. Hear, O daughter; and look, and bend down thine ear;
And forget thy people, and the house of thy father!
12. And should the King long for thy beauty,
Since he is the Lord, thy God, He must be revered.

13. And the maidens of Tyre honour thee with gifts,
And so do the rich men of the people.

14. The full glory of the king's daughter is within;
15. She is adorned with fringes of gold,
Robed in garments of many colours.
The maidens in her train are led to the King;
Her companions are conducted to thee.
16. They are led along midst joy and gladness;
They are brought to the royal palace.

17. In place of thy fathers, sons will be given to thee,
Whom thou shalt set up as princes over all the earth.
18. Men will be mindful of thy name from age to age.
Therefore will the peoples praise thee for ever.

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1. *Pro iis qui commutabuntur.* The older Psalteries read *pro his quae commutabuntur.* It seems to be based on a misreading of the Massoretic *'al shoshannim,* 'to the tune of "The Lilies."' The Septuagint translator seems to have read *'al sheshshonim.* We have the same phenomenon in lxviii. 1 and lxxix. 1.

Canticum pro dilecto—in Hebrew, 'Love-song.'

2. *Eructavit*; to bubble forth, well forth: the word has no unpleasant suggestiveness in Biblical language. The poet's heart overflows with his theme; he is swept along by enthusiasm; his tongue is like the stylus of a well trained scribe.

Dico, 'I recite.' *Opera* = πόιημα = poem.

Regi does not mean, 'before the king'—as if it were to be read with *dico*: it qualifies *opera,* 'a royal poem.'

3. Here begins the royal poem. The poet may have intended to describe here an actual king; but the description is most naturally understood of the Messias. The king's beauty is more than human. The 'grace poured out on his lips' is the gracious winning smile, which wreathes his lips. Interpreted of Christ it might also, perhaps, be understood as referring to Our Lord's words of power. The beauty

is itself a blessing from God, and by it man will know that the king is one blessed of God for ever.

4, 5. A glorious king must appear also as a mighty warrior. The beauty of the royal warrior-dress wrings a cry of admiration from the poet. "Oh, for thy splendour, and majesty! Good luck! Speed on in the cause of truth and clemency(?) and justice!"

The king is to 'fare on' on his war-horse or war-chariot. His mission is to defend the rights of the humble.

Propter, 'for the sake of.'

6. *Populi sub te cadent*—to be taken as a parenthesis.

7. If *Deus* is, as the Hebrew suggests, a vocative, the subject of the psalm is obviously the Messias, and a Messias who is God.

8. *Oleo laetitiae*: Hebrew, 'oil of power,' *i.e.* the consecration oil of kingship. God has given him a more powerful kingdom than other kings have received.

9, 10. The Vulgate text makes the different perfumes of myrrh, aloes and cassia, proceed from the garments of the king, and from the ivory palaces (the latter being probably the apartments or houses set apart for the queen and her attendants). The Hebrew is not perfectly clear. It is usually rendered: "Myrrh, aloes and cassia are thy garments' (*i.e.* the garments smell so of these perfumes, as to seem to consist of them): 'out of ivory palaces there gladdeneth thee music of strings.' The difference of Hebrew and Greek (which Vulgate follows) is due mainly to the uncertainty of the Hebrew word *minni*. The Greek translators have taken it as a variant of the preposition *min* and rendered ἐξ ὧν (Vulgate, *ex quibus*). The ordinary Hebrew exegesis takes *minni* as = *minnim*, 'music of strings.'[1] It has been suggested that the word should be omitted. We should then have: *a domibus eburneis delectaverunt te filiae regum*, 'from out of ivory palaces daughters of kings (*i.e.* attendants of the bride) delight thee.'

In honore tuo. Hebrew, *biḳḳ^e^rothekha*. Possibly we should read *biḳ^e^rothekha*, 'when thou dost approach.'

In vestitu deaurato: Hebrew, 'in gold of ophir.' *Circumdata varietate* is not represented in Hebrew here. It has probably crept in here from verse 15, *circumamicta varietatibus*.

11. The poet's address to the bride. She will have to give all her thought to her lord the king.

12. *Concupiscet* is probably best taken as in translation. *Et adorabunt* is equivalent to 'men must revere him,' or, 'his wish must be honoured.'

13. The 'daughters of Tyre' may be the inhabitants of Tyre,

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[1] Reading in Hebrew, *min k^e^le shen*, instead of *min hekhle shen*, and *minnim* instead of *minni*, we should get the suitable sense: 'From harps of ivory music of strings delights thee.'

and the *divites plebis* could then be taken as parallel—the rich ones of Tyre. The implication would be that Tyre was the home of the royal bride.

14. This verse is obscure. *Ejus* is, perhaps, a sort of article to be taken as determining *filiae*. The usual translation is: 'the chief glory of the king's daughter (*i.e.* of the queenly bride) is within (in her soul, or disposition).' This assumes a very unlikely sense for *ab intus*. The poet is here describing the splendour and dignity of the Queen's appearance and not her character or disposition. *Ab intus* corresponds to Hebrew *p^{e}nimah*, which seems to refer to the interior of a house. But as yet the royal bride has not been led to her house or to the King's apartments. Possibly *p^{e}nimah* ought to be emended into *p^{e}ninim*, 'pearls.' Then, with a slight emendation of the next Hebrew word into *m^{e}shubbaṣoth*, we should get the sense: 'All glorious is the king's daughter, pearls set in gold are her garment; with gold is she clad!' This would be a cry of delight at the splendour of the Queen as she moves forward at the head of the procession of her attendants.

Adducentur; Hebrew *adducitur*; she, the Queen, clad in robes of many colours, is led to the King. She is followed by her train. *Proximae*, friends, companions. The *tibi* must, apparently, refer to the King.

17. This is addressed to the King. No King of Israel could hope to make his sons kings over all the earth. Hence the presence of more than the merely human here. The reference to a posterity is difficult to explain allegorically. It might be said, perhaps, that the "sons" are the Apostles and their successors, while the fathers are the Jews. The Hebrew means: 'In thy father's place shall stand forth thy sons,' *i.e.* shall equal them in renown.

18. In the Hebrew the poet says: "I will make a memorial for thy name in all generations to come, and therefore shall all peoples praise thee." Thus he regards his song as a *monumentum aere perennius*.

PSALM XLV

A SURE REFUGE IS THE GOD OF ISRAEL!

THIS is one of the most striking documents of Israelite trust in God. Enemies may bring armies against Jerusalem, the city of God, but they will ever be destroyed as they have always been destroyed. The Lord dwells in His Sanctuary and, therefore, it is inviolable. The latest enemy attack on Jerusalem the Lord has completely frustrated: He has re-established peace in the land, and destroyed all the weapons of war.

The presence of the refrain in verses 8, 12, and its probable presence following verse 4, suggests that the psalm was meant to be sung antiphonally. The general body of worshippers sings the refrain, while the choir of special singers chants the remainder.

The central idea of the psalm—that Jerusalem is inviolable, as being the special Sanctuary of God, is also the dominant idea in the policy of Isaias at the time of the Syro-Ephraimite war (735-734 B.C., *cf.* Isaias vii. 1*f.*; IV Kings xvi.). The prophet's proud confidence in the protecting love and power of Immanuel is echoed here. Probably, therefore, it is not rash to assume with several authorities, that this psalm has arisen out of the defeat of the Kings of Israel and Aram, when they advanced against Jerusalem. Another possibility, still more widely accepted, is that the poem commemorates the failure of Sanherib's attack on the Holy City (701 B.C.). The psalm seems to be, at all events, very close in time to the so-called "Immanuel period" of Isaias (*Vid.* Isaias vii–xi). The thrice(?) repeated 'Yahweh of Hosts is with us' reminds one inevitably of the name which Isaias gives to the Messias, 'Immanuel,' '*'El* (God) is with us' (Is. vii. 14, and, particularly, Is. viii. 8).

1. In finem, filiis Core pro arcanis, Psalmus.

1. For the Choir-leader of the Korachites... A psalm.

(Choir)

2. Deus noster refugium, et virtus: adjutor in tribulationibus, quæ invenerunt nos nimis.

2. Our God is a refuge and a source of strength;
A Helper in the sorrows which touch us so sorely.

3. Propterea non timebimus dum turbabitur terra: et transferentur montes in cor maris.

3. Hence we feel no fear even when trembleth the earth,
And mountains sink in the midst of the sea;

4. Sonuerunt, et turbatæ sunt aquæ eorum : conturbati sunt montes in fortitudine ejus.

4. When its waters thunder and toss,
And the mountains tremble at its might.

(The people)
(The Lord of Hosts is with us ;
Our Protector is the God of Jacob !)

(Choir)

5. Fluminis impetus lætificat civitatem Dei : sanctificavit tabernaculum suum Altissimus.

5. The swiftly flowing stream rejoiceth the City of God.
The Most High hath made inviolable His Sanctuary.

6. Deus in medio ejus, non commovebitur : adjuvabit eam Deus mane diluculo.

6. God is in its midst ; it shall not be disturbed ;
God protecteth it at earliest dawn.

7. Conturbatæ sunt Gentes, et inclinata sunt regna : dedit vocem suam, mota est terra.

7. Nations are dismayed, and kingdoms totter ;
When the Most High maketh His voice to resound,
The earth quaketh.

(People)

8. Dominus virtutum nobiscum : susceptor noster Deus Jacob.

8. The Lord of Hosts is with us :
Our Protector is the God of Jacob ;

(Choir)

9. Venite, et videte opera Domini, quæ posuit prodigia super terram :

9. Come and behold the works of the Lord !
What wonders He doth upon earth !

10. Auferens bella usque ad finem terræ.
Arcum conteret, et confringet arma : et scuta comburet igni.

10. Wars He maketh to cease throughout the world ;
He breaketh the bow, and shattereth weapons,
And shields He burneth with fire.

11. Vacate, et videte quoniam ego sum Deus : exaltabor in Gentibus, et exaltabor in terra.

11. Be at peace, and see that I am God.
I triumph over nations ; I triumph over the world.

(People)

12. Dominus virtutum nobiscum : susceptor noster Deus Jacob.

12. The Lord of Hosts is with us ;
Our Protector is the God of Jacob.

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2. The name of the melody to which the psalm was to be sung is obscure even in the Hebrew text.

Quae invenerunt qualifies the Lord in the Massoretic text—"A Helper who is found indeed in the time of need."

3. *Cor maris*, 'the midst of the sea.' Even when the world is shaken to its foundations, and mighty mountains are hurled headlong into the ocean, the faith of the pious Israelite stands undisturbed : *Si fractus illabatur orbis, impavidum ferient ruinæ.*

4. *Aquæ eorum*: the antecedent is *mare*: hence *ejus* would be better in place. No fury of ocean-storm dismays the man who feels the protecting presence of the Lord. The refrain has been inserted here by several recent critics.

5. The *fluminis impetus* is not the wild onset of an enemy attack on the City of God. The Hebrew text suggests peace—the Lord's favour: 'A stream—its divisions rejoice the city of God.' The stream is symbolic of God's mercy, which envelops the city as the dividing arms of a great river might. The may be an echo here of the 'gently flowing waters of Siloe' in Is. viii. 6—a further indication of the connection between our psalm and the Immanuel—section of Isaias. The parallelism also suggests the peaceful sense of *impetus fluminis*: 'The most High keepeth inviolate His dwelling-place.' Note that, in the Hebrew, the ancient name of God, as associated with Jerusalem, *'Elyon* ('Most High') is used. *Cf.* Gen. xiv (Melchisedech is priest of *'El 'Elyon*, 'God, Most High').

6. It is the living presence of the Lord that makes Jerusalem inviolable.

Mane diluculo: Hebrew, 'at the turn of the dawn,' seems to imply that the coming of the Lord's help was as swift and sudden as the change from oriental night to morning. The Latin means 'at earliest dawn,' *i.e.* not waiting for day (with the utmost speed). Some of the old psalteries read *adjuvabit eam vultu* (following the Vatican Septuagint).

9. One can still see in the land the traces of the Lord's vengeance on the foe. He who runs may read. The *prodigia* are the portents of the enemy's complete defeat.

10. So completely have the enemy been defeated that all war has ceased, even to the very borders of the land. Apparently, too, the lands on the borders of Palestine are also freed from war. In descriptions of the Messianic age absence of war, and of the weapons of war, is a familiar feature. *Cf.* Is. ii. 4; xi. 9; liv. 13; Osee ii. 18.

Vacate. This is God's warning cry to the nations: 'Be at peace!' or 'Desist!' (*i.e.* from your design of destroying My people).

Videte, 'understand,' 'realise.' *In terra* probably means 'in all the earth.'

PSALM XLVI

HYMN TO THE LORD AS KING OF THE WORLD

THE people of Israel salute the Lord as their King, and as the King of the world. The heathen nations are called on to join in the jubilee with which the accession of the Great King is acclaimed. For the psalmist, therefore, Yahweh of Hosts is not Lord of Israel merely (though Israel is still His special possession); He is King of all lands and peoples. The spirit of Messianic universalism breathes, thus, through the poem. The series of Psalms xcii–xcvix is also associated with the idea of God taking anew His throne as King over Israel and the world. The popular religious mind of Israel interpreted national defeat as a sign that the Lord was no longer interested in His people—was, in effect, no longer their actual King. But when any great victory was won by Israel, or the national hopes and ambitions of Israel received encouragement, then it was felt that the Lord had again resumed His rule as King of Israel. Inasmuch, moreover, as the reality of Yahweh's rule over Israel was shown in practice by the defeat of Israel's national foes, by the exercise of power, therefore, over those who were not of the House of Israel, the lordship of Yahweh over Israel came to be associated inevitably with the idea of a universal lordship of the God of Israel.

It is likely that the occasion of this poem was some great national victory. But it is not possible to determine the exact date or precise occasion of the poem.[1] It must be said in regard to this poem, as was said in regard to Ps. xliv, that the imagery of the poem goes

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[1] This psalm, like the following, has been often associated by criticism with the defeat of Sanherib (701 B.C.). It has been maintained also that Psalms lxvii, lxxv, lxxxvi, xcv–xcviii, and, possibly, xcii, were composed to commemorate the overthrow of the Assyrians on that occasion. The Ark may have been taken out from its shrine during the celebration of victory, carried around in a triumphal procession, and, finally, borne back amidst tumultuous rejoicing to its resting place in the Temple. The return of the Ark to its shrine would symbolise the return of Yahweh to His throne as King of Israel. The ceremonies of rejoicing over the Assyrian defeat would, in the circumstances, inevitably resemble the ceremonies of the coronation of Hebrew kings; and if, as is not improbable, a great triumph of Israel would naturally be looked on by the people as a sort of prelude to, or foretaste of, the victories of the Messias, we should expect to find in this psalm that interweaving of the historical and the ideal, that overshadowing of the actual King (Ezechias) and his victory by the Messianic King and his victories, which the psalm shows.

For the carrying of the Ark in a procession of victory compare Psalm xxiii.

beyond the possibilities of any known historical situation. Here, as there, we have at work a method of composition, a tradition of literary creation, which was intimately associated with the phenomena of the Messianic outlook in ancient Israel.

1. In finem, pro filiis Core Psalmus.	1. For the choir-leader of the Korachites. A psalm.
2. Omnes Gentes plaudite manibus : jubilate Deo in voce exsultationis.	2. All ye nations clap hands ! Rejoice unto the Lord with shouts of joy !
3. Quoniam Dominus excelsus, terribilis : Rex magnus super omnem terram.	3. For the Lord, the Most High, is fearful— A mighty King over all the earth.
4. Subjecit populos nobis : et Gentes sub pedibus nostris.	4. He hath subdued unto us peoples, And nations (hath He set) beneath our feet.
5. Elegit nobis hæreditatem suam : speciem Jacob, quam dilexit.	5. He hath chosen for us, as an inheritance from Him, The glory of Jacob which He loveth !
6. Ascendit Deus in jubilo : et Dominus in voce tubæ.	6. God hath gone up mid jubilee, The Lord, amid trumpet-clang.
7. Psallite Deo nostro, psallite : psallite Regi nostro, psallite.	7. Sing a song of praise to our God : sing a song of praise ; Sing praise to our King, sing praise,
8. Quoniam Rex omnis terræ Deus : psallite sapienter.	8. For King of the whole land is God ; Sing a *maskil*.
9. Regnabit Deus super Gentes : Deus sedet super sedem sanctam suam.	9. God hath set Himself up as King over the nations : God hath taken His seat on His holy throne !
10. Principes populoru congregati sunt cum Deo Abraham : quoniam dii fortes terræ vehementer elevati sunt.	10. The nobles of the nations gather together To the God of Abraham— What a splendid honour For the great ones of earth !

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2. For clapping of hands at accession of King, *cf.* IV Kings xi. 12 : The " shout of joy " would be : ' Long live the King ' (*cf.* IV K. xi. 12 ; Num. xxiii. 21 ; II K. xv. 10 ; III K. i. 34, ; IV K. ix. 13).

3. *Excelsus* is probably a name of God (*'Elyon*), rather than an attribute.

4. This is a reference primarily to the Conquest of Canaan.

5. *Species Jacob* ; in Hebrew : ' the pride of Jacob,' *i.e.* the land of Palestine of which Israel would reasonably be proud. *Quam*, according to Hebrew ought to be *quem* (*i.e.* Jacob).

6. The preceding had referred to the remote past ; the psalmist now thinks of the recent past. The ancient, dread God of Israel has again shown His tremendous power. ' God has gone up,' *i.e.* God has again ascended His throne as King of Israel.

8. *Psallite sapienter*: Jerome translates: *Canite erudite.* It has been generally explained, 'sing with attention,' 'sing with intelligence,' *i.e.* not with the lips merely, but with the mind and heart. The Hebrew, 'sing a *maskil,*' refers to a special kind of poem. The *maskil* (Intellectus) may, as we have seen, be any kind of song which celebrates God's rule in the world. (*Cf.* Ps. xli, xliii, xliv.) *Maskil* may also mean a trained or skilled individual. If we suppose that the word is here a collective, the phrase might mean (in Hebrew): "Sing a song of praise, ye trained singers!" Jerome's *Canite erudite* suggests some such view as this. It is probably better to take *maskil* here not as a participle, but as the name of a kind of poem.

9. *Deus regnavit* is the cry of victory at the enthronement of Yahweh. The nations have now all recognised the kingship of Gnd.

10. The princes and nobles of the peoples are now vassals and servants of the Lord: they are gathering round His throne, as the people of the God of Abraham. *Cum* (Hebrew *'im*) ought to be probably *populus* (Hebrew *'am*). The *dii fortes* are in Hebrew "the *shields*": they are obviously the same as the *principes* of the first half of the verse. The designation 'shield' has reference, perhaps, to the duties and responsibilities of rulers; *cf.* Ps. lxxxi. It is a great honour to them to be included among the subjects of the Lord.[1] This is not far from St. Paul's idea of the "children of the promise."

For the sense of *dii, cf.* Ex. xxi. 6; xxii. 8, 9, 28; Ps. lxxxi. 1, 2.

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[1] Perhaps, instead of changing *'im* (*cum*) into *'am* (*populus*), we ought to assume that *'am* was omitted after *'im* by a scribe who was misled by the identity of the consonants in the two words. On that view the sense would be, *cum populo Dei Abraham.* The Gentiles would not become one people absolutely with the Israelites, but they would become one with them in their worship of Yahweh.

PSALM XLVII

THE CITY OF GOD. A SONG FOR PILGRIMS

FROM verse 10 we see that the multitude stands in the Court of the Temple. In verse 13 the people are exhorted to go forth, and walk round Sion, so as to study the glorious strength and beauty of Jerusalem, and thus be able to describe its greatness to their children's children. Possibly, therefore, this psalm was used as a processional hymn at the beginning of one of the great festivals in Jerusalem. The procession going forth from the temple would traverse the streets of the city, and return again to the temple. The Jewish pilgrims who have come from distant homes, have heard of the greatness of Jerusalem: now they see it with their own eyes. The psalm would be thus one of those "Hymns of Sion" mentioned in Ps. cxxxvii. 3. With pride the singer dwells on the inviolate greatness of the fortress city. No invasion has ever made it fear: indeed, hostile kings who marched against it were cast into dread and dismay when they beheld its strength, and fled in fear, while their armies were broken and dispersed like the great merchant ships which a storm from the east has fallen on, and shattered.

It is possible that some particular attack on Jerusalem is referred to in verses 5–8. Critics favour the view that Sanherib's campaign (701 B.C.) is in the psalmist's mind. There are striking points of contact in the poem with Isaias xxxiii.

1. Psalmus Cantici filiis Core secunda sabbati.	1. A psalm of the Korachites; on the second day after the sabbath.
2. Magnus Dominus, et laudabilis nimis in civitate Dei nostri, in monte sancto ejus.	2. Great is the Lord, and greatly to be praised In the city of our God, On His holy mountain!
3. Fundatur exsultatione universæ terræ mons Sion, latera Aquilonis, civitas Regis magni.	3. Firmly standeth Mount Sion, to the joy of all the earth— The northern side, the city of the Mighty King!
4. Deus in domibus ejus cognoscetur, cum suscipiet eam.	4. God showeth Himself in its dwellings, For He guardeth it.
5. Quoniam ecce reges terræ congregati sunt: convenerunt in unum.	5. For lo! the kings of earth assembled, came together;
6. Ipsi videntes sic admirati sunt, conturbati sunt, commoti sunt:	6. But when they beheld it, they were dismayed; they were disturbed and confused.

7. Tremor apprehendit eos.
Ibi dolores ut parturientis.

8. In spiritu vehementi conteres naves Tharsis.

9. Sicut audivimus, sic vidimus in civitate Domini virtutum, in civitate Dei nostri: Deus fundavit eam in æternum.

10. Suscepimus Deus misericordiam tuam, in medio templi tui.
11. Secundum nomen tuum Deus, sic et laus tua in fines terræ: justitia plena est dextera tua.
12. Lætetur mons Sion, et exsultent filiæ Judæ, propter judicia tua Domine.

13. Circumdate Sion, et complectimini eam: narrate in turribus ejus.
14. Ponite corda vestra in virtute ejus: et distribuite domos ejus, ut enarretis in progenie altera.
15. Quoniam hic est Deus, Deus noster in æternum, et in sæculum sæculi: ipse reget nos in sæcula.

7. Fear took hold of them, and, then, pains,
like those of a woman in travail.

8. By a mighty storm Thou shatterest ships
of Tarsis.

9. As we did hear, so now we see,
In the city of the Lord of Hosts,
In the city of Our God.
God hath established it forever!

10. We praise, O God, Thy loving-kindness
In Thy temple!

11. According to Thy name, so let Thy praise be,
Even to the ends of the earth.
With justice Thy right hand is filled.
12. Let Mount Sion rejoice,
And let the daughters of Juda be glad,
Because of Thy judgments, O Lord!

13. Circle Sion, and walk round about it:
Count well its towers!

14. Mark well its strength:
Muster its dwellings,
That ye may be able to tell to a generation that is to be,
15. That God is here,
Our God, for ever and ever!
He ruleth us for ever.

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1. *Psalmus cantici*, 'psalm.' *Cf.* Ps. xxix, lxvi, lxvii, lxxiv, lxxxvi, xci. The psalm is assigned to Monday in the Greek.

3. Jerusalem is the pride, not of Israel merely, but of the whole world. The Latin text should, probably, run: *Mons Sion, latera aquilonis, civitas magni regis* [*est*]. The expression *latera aquilonis* is variously explained. Possibly we should distinguish here between *Mons Sion* as the southern portion of the eastern hill of Jerusalem on which stood the 'City of David,' and the *latera aquilonis* as the northern side of that hill, on which stood the Temple. It is more usual, however, nowadays, to find here a reference to an ancient mythological notion of the Orient, according to which the dwelling-place of the gods was a mountain in the uttermost north: the psalmist wishes to say here that Sion is really *the* 'mountain of the north,' the actual dwelling of God (*cf.* Isaias xiv. 13; Ezech. xxviii. 13, 14). *Latera aquilonis*, 'extremest north.'

4. The presence of the Lord is known from His protection. The verse means: *Cognitus est ut susceptor.*

5. The protecting power of the Lord has been seen in the swift discomfiture of the foes that marched against Jerusalem. The 'kings' might be kings in coalition like those of Samaria and Damascus in the Syrian-Ephraimite attack on Jerusalem (734 B.C.), or generals, like those of Sanherib's army.

6. The foes were dismayed because they saw the strength of the city, and realised the power of its God.

7. *Ibi* is temporal.

8. Tarsis ships; *i.e.* ships big enough to trade with Tarshish (Tartessus) in Spain; these were the largest merchantmen of ancient Jewish history. With such mighty ships the enemy are compared. But the Lord shattered the enemies of Jerusalem as the storm from the east (so in Hebrew the *spiritus vehemens*) destroys the greatest ships. In xxxiii. 21, 23 Isaias describes Assyrian power under the symbol of a battle-ship.

9. The pilgrims have often heard of the might of Jerusalem. Now they can see it with their own eyes. The Lord hath indeed established it for everlasting!

Verses 9 and 10 imply clearly that this psalm was intended to be sung as a processional song by Jewish pilgrims in Jerusalem. Since the main theme of the song is the greatness and strength of the Holy City, we may regard it as one of the 'Songs of Sion' referred to in Ps. cxxxvi. 3. Other such 'Songs of Sion' are Ps. lxxxiii, lxxxvi, cxxi.

10. *Suscepimus* must here mean 'accept,' 'take to ourselves,' 'recognise.' The people stand in the Temple to thank the Lord for His never-wearying protection of His city. But recently, perhaps, have the waves of Sanherib's invasion dashed vainly against the mountain fortress of Yahweh.

11, 12. The name of the God of Israel, 'Yahweh of Hosts,' is known far and wide. When the pilgrims return to their far-off homes they will tell of the new recent glory which Yahweh has added to His name. A just verdict He has executed against the foes of His city.

The 'daughters of Juda' may, perhaps, be the country towns of Juda.

13. The pilgrims are exhorted to study for themselves the might and splendour of the City. They are to fix well in their minds the picture of a city, splendid and involate, so as to be able to tell their children of the greatness of the city and its Lord.

Complectimini, 'take in by encircling.' *Narrate*: in Hebrew we have simply, 'count its towers' and this seems to be the sense required in the context.

14. *Ponere cor*, 'attend,' 'mark well.'

Distribuite domos corresponds to Hebrew: 'traverse its palaces.' We must take *distribuite* in the sense, 'measure off,' or, 'muster.'

15. *Hic* can be taken as adverb : in Hebrew we have the demonstrative pronoun :

Compare with verses 3, 9, 13–15, Isaias xxxiii. 20*ff.* (with some emendations) :

> ' Look on Sion, our fortress-city !
> Thine eyes will see Jerusalem,
> As a dwelling secure,
> As a tent that moves not from place to place ;
> Whose stakes shall never be pulled up,
> Whose cords shall never be broken.
> For there shall protect us the river of Yahweh,
> A source of wide-extending streams,
> No galley with oars shall fare thereon,
> No proud ship shall sail there.
> For Yahweh is our Judge ;
> Yahweh is our Ruler ;
> Yahweh is our King ;
> He will save us.'

For Isaias, as for the psalmist, Jerusalem is inviolable because it is the dwelling-place of God. The river on which no hostile foreign galleys may ride, is, perhaps, the stream of Ps. xlv, whose dividing arms rejoice the City of God (which reminds one of the ' stream that went forth from Eden to water the garden, and then divided itself into four arms ' (Gen. ii. 10)—as if Jerusalem were a sort of replica of Paradise).

PSALM XLVIII

WEALTH AVAILS NOT THE WICKED

THE psalmist speaks of himself as giving, in poetical language, the solution of a problem, and calls on all men to listen to his words of wisdom. The problem is: How is divine rule of the world to be reconciled with the fact that the just are compelled to witness the continued prosperity of the godless? The solution is: That prosperity is not permanent. Even the rich and splendid must die. The glory of man does not abide. The wealthiest can no more escape death than the poorest; in this he is no better even than the brute beast. There is no ransom that will redeem from death: even those great ones who conquer huge territories, and call them by their own names, must die. The wealth and honour of the great go not with them to the underworld—that land of gloom where their fathers dwell, and where no light shall shine on them. In verse 16 a great contrast in favour of the just is made (so great a contrast, indeed, that the verse has been often regarded as an interpolation). The idea is there suggested that some, at all events, of the just do not die (*cf.* Ps. lxxii. 24), or, that their justice is rewarded in another state. The apparent success of the wicked in their earthly life will be thus offset by the permanent happiness of the just in the world beyond the tomb.

There is no means of definitely dating the psalm. It must be put along with Ps. xxxvi and lxxii. There are few psalms which present so many difficulties and uncertainties of text as Ps. xlviii.

1. In finem, filiis Core psalmus.	1. For the choir-leader of the Korachites. A psalm.
2. Audite hæc omnes Gentes: auribus percipite omnes, qui habitatis orbem:	2. Hear this all ye peoples! Note it well all ye dwellers of earth!
3. Quique terrigenæ, et filii hominum: simul in unum dives et pauper.	3. Ye sons of earth and children of men Rich and poor!
4. Os meum loquetur sapientiam: et meditatio cordis mei prudentiam.	4. My mouth speaketh wisdom; And the thought of my heart is prudence.
5. Inclinabo in parabolam aurem meam: aperiam in psalterio propositionem meam.	5. To a riddle I will bend my ear; I will make plain my solution on the harp.
6. Cur timebo in die mala? iniquitas calcanei mei circumdabit me:	6. Why am I afraid (?) in the day of trouble, When the malice of my treacherous foes encompasseth me,

7. Qui confidunt in virtute sua : et in multitudine divitiarum suarum gloriantur.

7. Who put their trust in their wealth,
And boast of their great riches ?

8. Frater non redimit, redimet homo : non dabit Deo placationem suam.

8. No man can buy himself off !
No man can buy himself off !
None can give a bond to God,

9. Et pretium redemptionis animæ suæ : et laborabit in æternum.

9. Nor a ransome for himself,
Even if he should toil always,

10. Et vivet adhuc in finem.

10. To live for ever.

11. Non videbit interitum, cum viderit sapientes morientes : simul insipiens, et stultus peribunt.
Et relinquent alienis divitias suas :

11. He realiseth not death when he sees the wise ones die,
The fool and the dolt alike perish ;
And leave their riches to others :

12. Et sepulchra eorum domus illorum in æternum.
Tabernacula eorum in progenie, et progenie : vocaverunt nomina sua in terris suis.

12. And their graves are their dwellings for ever,
Their tents for eternity,—
Even though they gave their names to whole lands.

13. Et homo, cum in honore esset, non intellexit : comparatus est jumentis insipientibus, et similis factus est illis.

13. For a man, when he is in honour, doth not realise it :
He resembleth the brute beasts, and is made like unto them.

14. Hæc via illorum scandalum ipsis : et postea in ore suo complacebunt.

14. This way of life of theirs became for them a stumbling-block,
And, after them, for those who took pleasure in their words,

15. Sicut oves in inferno positi sunt : mors depascet eos.
Et dominabuntur eorum justi in matutino : et auxilium eorum veterascet in inferno a gloria eorum.

15. Like sheep they are cast into the underworld ;
Death sweepeth them away,
And soon are the just of more account than they ;
And all help for them vanisheth in the underworld,
When all their glory is gone,

16. Verumtamen Deus redimet animam meam de manu inferi, cum acceperit me.

16. But God rescueth me
From the power of the underworld,
When it seizeth me.

17. Ne timueris, cum dives factus fuerit homo : et cum multiplicata fuerit gloria domus ejus.

17. Trouble not thyself when a man becometh wealthy,
And when the glory of his house is increased !

18. Quoniam cum interierit, non sumet omnia : neque descendet cum eo gloria ejus.

18. For nothing doth he take with him when he dieth
And his glory goeth not with him to the grave.

19. Quia anima ejus in vita ipsius benedicetur : confitebitur tibi cum benefeceris ei.

19. Even though his soul while he liveth be thought fortunate,
And even though it praiseth Thee for Thy kindness towards it.

20. Introibit usque in progenies patrum suorum : et usque in æternum non videbit lumen.

20. Yet he goeth (none the less) unto the generation of his fathers,
And beholdeth the light nevermore.

21. Homo, cum in honore esset, non intellexit: comparatus est jumentis insipientibus, et similis factus est illis.	21. For a man when he is in honour doth not realise it: He resembleth the brute beasts, and is made like unto them.

2–5 is an introduction.

3. The *terrigenæ* and the *filii hominum* may be the common people and the better classes, the low, and high, respectively.

Simul in unum, 'all of them,' 'altogether.'

4. Better to translate as if the text had *prudentia*.

5. The psalmist bends his ear to hear an oracle that is given to him from above, that he may announce and explain it. Thus, he claims something like inspiration for his teaching in what follows. This inspired teaching he will communicate to the accompaniment of music like some of the ancient prophets (*cf.* I Kings x. 5; IV K. iii. 15). *Parabola* (Hebrew *mashal*) may mean comparison, parable, proverb, poem (taunt-song or didactic poem), story. *Aperiam*, 'I will solve'; *in psalterio*, 'to the sound of the harp.' *Propositio*, riddle, problem.

6. The problem. It is somewhat obscured in the text. Probably we should read 'behold' instead of 'fear.' 'Why must I look on the days of the godless, when the malice of treacherous foes encompasseth me?' Why, in other words, must I behold the prosperity of the godless, while I, a faithful servant of God, am oppressed?

Iniquitas calcanei, literally, 'the malice of my heel.' It has, however, been taken as 'malice of my footsteps,' so that the sense would be: 'I must look on the prosperity of the wicked because of my sins.' This is unlikely. The Hebrew *'eḳebh* (=*calcaneum*) is sometimes used in the sense of treachery, and the translation, 'the malice of my treacherous foes' is, therefore, possible, and it suits the context.

7. This is a description of the treacherous enemies. They are wealthy, and they boast of their riches.

8. The answer. The wealth of the godless cannot ransom him from death. The sense is clear, but the text is unsatisfactory. *Frater* and *homo* might be taken as meaning, 'the one . . . the other.' The *non* would go with the second *redimet* also. The sense would be that no one can buy himself off from death. The same thought would be repeated at the end of verse 8 and the beginning of verse 9. No man can pay a *placatio* (a ransom, a weregild) to God; no man can pay the price of his ransom from death.

9, 10. This is a very difficult text in the Vulgate. The Hebrew is simple enough: 'For too dear is the price of their life, and he must abandon it for ever' (or, 'and he must desist [from living] for ever').

Laborabit may be rendered, perhaps, as in the translation, 'even

though he should toil.' However he toils, he will not be able to ransom himself from death.

11. *Non videbit interitum.* Even though a man refuses to think of his own death, the general law still holds.

12. The grave is the last dwelling of all, even of those who have given their names to territories which they have conquered.

13. This appears again, as a sort of refrain, in verse 21. In Hebrew the verse runs : 'The man who is in honour abides not : he is made like the beasts that perish.' The Septuagint translators read *yabhin* 'he understandeth,' instead of, *yalin*, 'he abideth.' The verse implies that even the greatest men must die and, in this, are no better than the beast. The Vulgate suggests that great wealth prevents its possessor from thinking on the certainty of his death : in his want of foresight the rich man is like the brute beasts. *Cf.* Luke xii. 16–21.

14. Again a difficult verse. The Hebrew has : 'This is the fate of those who trust in themselves, and of those who, after them, in their speech take pleasure.' Hence *postea* is equivalent to *post eos*, [*eorum qui post eos*]. *Scandalum* takes the place of Hebrew *kesel*, 'confidence,' 'presumption.' Did the Greek translators think of a word from the root *kashal*, to stumble ?

15. Death shepherds them (*depascet*) all into the netherworld (*infernus*, the Hebrew Sheol). This verse, and the following show that the psalmist's answer to his riddle is not merely that the wicked must die, but that the just will, somehow, at length prevail over them. Does this mean that, while some of the just may die, yet, some of them will be saved from death ? This does seem to be implied in verse 16.

In matutino, means 'quickly.'

Veterascet, grow old, vanish (*cf.* Luke xvi. 19–21. The contrast of Dives and Lazarus recalls the chief thought of this psalm.).

A gloria eorum : this is a pregnant construction implying that none of their glory remains.

16. The sense is not that God always rescues the psalmist from Sheol when it seizes him, but that God has the power of saving him from death. The psalmist, on this interpretation, need not be regarded as excluding some men from death permanently. He would mean that while all must die, God sometimes lengthens relatively the life of the just. Possibly this is the privilege of the just mentioned in the preceding verse. If it is, we cannot regard verse 15 as clearly suggesting a contrast in the world of the dead between those who have died in sin and those who have died as God's friends. The verse is, however, obscure, and the suggestion of such a contrast cannot be excluded from it.

17. Since the rich must die, the wise man will not feel envious of his riches. This is the moral of the psalm.

19. *Benedicetur,* 'is praised,' 'regarded as prosperous'; and even though his soul is grateful to you for your favours, *i.e.* even though he was your friend—

20. Nevertheless he must join his fathers in Sheol, the land of everlasting darkness.

21. Repetition of the sad refrain.

PSALM XLIX

THE WELL-PLEASING SACRIFICE

IN fire and storm the Lord comes forth to chide and instruct the people of His Covenant. He does not find fault with any neglect of sacrificial worship on their part, since their holocausts are ever before Him: but He declares to them that animal-sacrifices have, of themselves, no value for Him. The sacrifice which He delights in is the sacrifice of thanks and prayer. In verse 16 the chiding of God is addressed harshly to the hypocrites among His people, who have His Law always on their lips, but reject it in their conduct. These may have thought that their professions could deceive the Lord: now He shows them their error. They also must know, that only by sacrifices of genuine praise can they honour the Lord, and secure His help.

A Temple was still standing at the time the poem was composed, and, most likely, that Temple was the Temple of Solomon. The sacrificial ritual was still apparently, more perfect than it is known to have been in the second temple. The fundamental thought of the poem, that praise and prayer are better than the blood of animal offerings, is familiar in the period of the oldest literary prophecy. *Cf.* Osee vi. 6; Is. i. 11*ff*; Mich. vi. 6*ff*. We are, therefore, fully justified in regarding this psalm as pre-exilic.

1. Psalmus Asaph.

Deus deorum Dominus locutus est: et vocavit terram.
A solis ortu usque ad occasum:
2. Ex Sion species decoris ejus.
3. Deus manifeste veniet: Deus noster et non silebit.
Ignis in conspectu ejus exardescet: et in circuitu ejus tempestas valida.
4. Advocabit cœlum desursum: et terram discernere populum suum.
5. Congregate illi sanctos ejus: qui ordinant testamentum ejus super sacrificia.
6. Et annuntiabunt cœli justitiam ejus: quoniam Deus judex est.

1. A psalm of Asaph.

The God of Gods, the Lord, speaketh,
And summoneth the world, from the sunrise to the west.
2. From Sion (cometh) the crown of His glory,
3. God cometh forth visible; our God, and is not silent.
Before Him fire bursteth forth
And round Him rageth a mighty storm.

4. He calleth from above the heaven
And earth, that He may judge His people:
5. 'Gather ye unto Him His faithful ones,
Who establish a covenant with Him by sacrifice.'
6. The heavens then declare His justice,
And that God is (about to be) judge.

7. Audi populus meus, et loquar: Israel, et testificabor tibi: Deus Deus tuus ego sum.
8. Non in sacrificiis tuis arguam te: holocausta autem tua in conspectu meo sunt semper.
9. Non accipiam de domo tua vitulos: neque de gregibus tuis hircos.
10. Quoniam meæ sunt omnes feræ silvarum, jumenta in montibus et boves.
11. Cognovi omnia volatilia cœli: et pulchritudo agri mecum est.
12. Si esuriero, non dicam tibi: meus est enim orbis terræ, et plenitudo ejus.
13. Numquid manducabo carnes taurorum? aut sanguinem hircorum potabo?
14. Immola Deo sacrificium laudis: et redde Altissimo vota tua.
15. Et invoca me in die tribulationis: eruam te, et honorificabis me.

7. 'Hear, O my people, for I would speak,
O Israel, I would declare to thee:
God, thy God am I.
8. Not for thy sacrifices do I chide thee,
Indeed thy holocausts are ever before me.
9. I would take no cattle from thy house;
Nor he-goats from thy flocks,

10. For every wild beast of the forest is mine—
The cattle on the mountains, and the kine.
11. I know all the birds of heaven;
And mine is all the glory of the fields.

12. If I were hungry, I would not tell thee,
For mine is the earth and all that it holds.
13. Or, do I eat the flesh off bulls,
Or drink the blood of he-goats?

14. Offer thou to God the sacrifice of thanksgiving,
And pay thy vows to the Most High;
15. And call on Me in the day of need,
Then will I save thee and thou shalt honour Me.'

16. Peccatori autem dixit Deus: Quare tu enarras justitias meas, et assumis testamentum meum per os tuum?
17. Tu vero odisti disciplinam: et projecisti sermones meos retrorsum:
18. Si videbas furem, currebas cum eo: et cum adulteris portionem tuam ponebas.

19. Os tuam abundavit malitia: et lingua tua concinnabat dolos.
20. Sedens adversus fratrem tuum loquebaris, et adversus filium matris tuæ ponebas scandalum:
21. Hæc fecisti, et tacui.
Existimasti inique quod ero tui similis: arguam te, et statuam contra faciem tuam.

22. Intelligite hæc qui obliviscimini Deum: nequando rapiat, et non sit qui eripiat.
23. Sacrificium laudis honorificabit me: et illic iter, quo ostendam illi salutare Dei.

16. But to the sinner God saith;
'Why recitest thou my laws,
And speakest of my Covenant;

17. Whereas thou hatest discipline,
And castest my words behind thee?

18. When thou seest a thief thou runnest with him;
And with adulterers thou makest common cause.
19. Thy mouth overfloweth with malice;
And thy tongue weaveth mischief.

20. Thou sittest and speakest against thy brother;
Thou slanderest the son of thy mother.
21. This didst thou, and I held my peace.
Thou thinkest, then, godless one, that I am like unto thee!
I will reprove thee and show thee how the case stands.

22. Mark this well, ye that forget God—
So that ye be not seized while there is none to save you—
23. 'Tis a sacrifice of praise that honours me,
And this is the way by which I will let him [a man] see the saving help of God.'

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1. Psalms xlix, lxxii–lxxxii are assigned to Asaph. Some of them can, perhaps, be ascribed, without serious difficulty, to Asaph himself

who was a contemporary of David. Other Asaphite psalms, however, are certainly post-Davidic. There was, no doubt, a so-called Asaphite psalm book, or Asaphite Collection, the poems of which were assigned to Asaph, though many items of the collection were written neither by Asaph, nor any of his descendants.

Deus Deorum, 'the highest God'; *cf.* 'Holy of Holies'; 'King of Kings.'

The description of the theophany (verses 1–4) is obviously an echo of Deut. xxxiii. 2 (*cf.* Jud. v. 4). In the ancient tradition Yahweh came forth from Sinai; here Mt. Sion appears as the mountain of His dwelling, whence He goes forth to speak to His people.

2. *Species decoris* seems to refer to Sion in the Hebrew text—'the crown of His beauty,' Sion is not only the holiest city of Israel; it is also the most beautiful. The designation suggests the pre-exilic period.

3. *Non silebit*; His coming is heralded by thunder, which the Hebrews called the 'voice of Yahweh.' For the thunder, lightning, and storm of the Theophany, *cf.* Ps. xvii. 9–15.

4. Earth and heaven are summoned to hear the Lord's words to His people. *Cf.* Isaias i. 2.

Discernere, so that He may judge (or instruct) His people.

5. The original text, as it stands, addresses the command to summon the *sancti* ('faithful worshippers) to earth and heaven.[1]

Qui ordinant; 'who conclude the covenant with Him by sacrifice, *i.e.* on the basis of sacrifices.' The reference is to the Covenant at Sinai. See Exodus xxiv. 5.

6. Heaven announces that the Lord is about to judge.

7. *Loquar* and *testificabor* are parallel.

8. *Semper*: the Hebrew word *tamid* means both 'always' and 'the daily holocaust'; thus, there is a play on words.

9*ff*. God does not need what is already His.

11. *Pulchritudo agri*; Hebrew, 'all that roves in the plain.' The Latin means, perhaps, 'All the produce of the fields'; but a reference to living things would be more in place.

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[1] Reading verse 6 between verse 4 and verse 5 we could translate the Hebrew thus:

The heavens above He summoneth
  And the earth, to the trial of His people.
That the heavens declare Him to be just,
  And the earth (proclaim Him) as God of Justice.
    (Words of God):
"Assemble unto me, my pious ones
    Who have sealed my covenant with sacrifice;
  Listen, my people, and I will speak,
    Israel! and I will warn thee:
  I am Yahweh, thy God."

Heaven and earth are summoned to listen to the trial of Israel.

12. This is an ironical supposition.

14, 15. The true offering—praise and trusting prayer. Possibly verse 14 ought to be understood : 'Offer to God a sacrifice of praise, and *thus* fulfil thy vows to the Most High.' Not holocausts are to be promised to God, but thanksgiving of praise. When a man in time of trouble turns to the Lord with humble prayer, he does more to secure help than if he vowed rich offerings of sacrificial animals. It is to be noted that the psalm does not teach that sacrifice of animals is sinful, but only that it is relatively fruitless. The phrase *Immola Deo sacrificium laudis* is a strange one, for *immola* implies a slaying. But the corresponding phrase in Hebrew is no less strange : 'Slaughter thanks unto God.' The general meaning, however, is clear enough. The Hebrews were fond of quaint expressions. *Cf.*, for instance, 'circumcision of the heart'; 'rending the heart, and not the garments,' etc. (*cf.* Jer. iii. 25 ; Ps. l. 19). For the demand for a loyal heart and inward uprightness, as opposed to the mere external performance of ritual, compare the prophetic texts : Is. i. 11*ff.* ; Mich. vi. 8 ; Jer. vii. 22*f.*, etc., etc.

16. In the preceding verses instruction was given to the loyal observers of the Law. Here the Lord addresses those who pretend to keep the Law, but keep it not, those on whose lips is the Law, but whose hearts are far from it.

17. *Disciplina*, 'instruction.' These men pay no regard to the moral precepts of the Law.

18. *Portionem ponere*, 'to cast one's lot with.'

19. *Concinnabat*, 'weave.' Note how the true Hebrew is expected to hold himself utterly apart from sinners, and compare the teaching of Ps. i.

20. The 'sitting' was perhaps in the trial or judgment (*cf.* Ps. i. 1).

Scandalum, usually 'a trap,' 'a stumbling-block.' It translates here the Hebrew *d^{e}phi*, mockery, disgrace.

21. God will show the godless that He is not indifferent : He will set before the face of the wicked his real condition.

22, 23. Though this is addressed to the wicked, it contains the lesson of the whole psalm. The lesson to be learned (*haec*) is, that praise is the true sacrifice. *Illic*—there, *i.e.* in the offering of praise. *Illi*, the man who offers the sacrifice of praise.

In the Hebrew (slightly emended), verse 23 reads :

> 'Whoso offereth praise honoureth me ;
> Whoso walketh in innocence shall see God's help.'

PSALM L

GOD, BE MERCIFUL TO ME A SINNER

THIS is a deeply humble penitential poem. The psalmist, after an introductory appeal for pardon (verses 3–4), makes a confession of his guilt. It is always before his eyes: he cannot get away from it. His sin which has sprung from his sinful nature, has been against God alone. It must be confessed that God's judgment on him may be understood by men. Even in hidden things of the conscience God demands loyalty and truth (5–8). There follows a prayer for pardon (9–14)—on the one hand for cleansing, purification from his sin (9–11), and, on the other, for the renewal of spirit, that fidelity in the future demands (12–14). The psalmist then makes a promise of active work to bring other sinners to God. If God will save him from bloodshed he will publish to the world God's mercy and goodness towards himself. The 'bloodshed' is probably the treatment he feared at the hands of his former associates. Verses 20 and 21 are a later addition made to the psalm in the exilic, or early post-exilic period, by a writer who attached more importance to the offering of animal sacrifice, than did the psalmist.

The poem is ascribed to David and its occasion is declared by ancient tradition to have been the penitential mood produced in David by the chiding of Nathan after the king's adultery with Bethsabee (II Kings xii). Apart from verses 20 and 21, which are abviously not a portion of the original psalm, there is nothing in the poem which might exclude Davidic authorship. The deep pathos of the psalm, and the great emphasis on the psalmist's sense of guilt, seem to exclude the view first advanced by Theodore of Mopsuestia, and nowadays widely accepted, that the singer in the psalm is not an individual, but the nation of Israel.

1, 2. In finem, Psalmus David, cum venit adeum Nathan propheta, quando intravit ad Bethsabee.

1, 2. For the choir-leader. A psalm of David when Nathan the prophet came to him, after he had gone in to Bethsabee.

3. Miserere mei Deus, secundum magnam misericordiam tuam.
Et secundum multitudinem miserationum tuarum, dele iniquitatem meam.

3. Be gracious to me, O God, according to Thy great graciousness;
And according to Thy many deeds of kindness blot out my transgression!

4. Amplius lava me ab iniquitate mea : et a peccato meo munda me.

4. Wash me completely from my iniquity ;
And cleanse me from my sin !

5. Quoniam iniquitatem meam ego cognosco : et peccatum meum contra me est semper.

5. For I myself do know my transgression ;
And my sin is ever present before me.

6. Tibi soli peccavi, et malum coram te feci : ut justificeris in sermonibus tuis, et vincas cum judicaris.

6. Against Thee alone have I sinned ;
And what is evil before Thee I have done
[This I confess] that Thou mayest be known to be just in Thy words ;
And that Thou mayest have the victory when Thou art judged.

7. Ecce enim in iniquitatibus conceptus sum : et in peccatis concepit me mater mea.

7. For behold I was born in sins !
And in sins did my mother conceive me!

8. Ecce enim veritatem dilexisti : incerta et occulta sapientiæ tuæ manifestasti mihi.

8. Behold, Thou lovest loyalty !
The hidden and secret things of Thy wisdom Thou makest known to me.

9. Asperges me hyssopo, et mundabor : lavabis me, et super nivem dealbabor.

9. Purify me with hyssop, that I may be clean !
Wash me that I may be whiter than snow !

10. Auditui meo dabis gaudium et lætitiam : et exsultabunt ossa humiliata.

10. Let me hear sounds of joy and gladness !
And let the bones that were crushed rejoice !

11. Averte faciem tuam a peccatis meis : et omnes iniquitates meas dele.

11. Turn away Thy face from my sins,
And blot out all my iniquity !

12. Cor mundum crea in me Deus : et spiritum rectum innova in visceribus meis.

12. Create a clean heart within me ;
And a right spirit renew in my breast !

13. Ne projicias me a facie tua : et Spiritum sanctum tuum ne auferas a me.

13. Cast me not off from Thy presence ;
And Thy holy spirit take not from me !

14. Redde mihi lætitiam salutaris tui : et spiritu principali confirma me.

14. Give me again the glad sense of Thy help ;
And strengthen me with a noble spirit !

15. Docebo iniquos vias tuas : et impii ad te convertentur.

15. I will teach the godless Thy ways,
So that sinners may return to Thee.

16. Libera me de sanguinibus Deus, Deus salutis meæ : et exsultabit lingua mea justitiam tuam.

16. Save me from bloodshed, O God, my helping God,
And my tongue will praise Thy righteousness.

17. Domine, labia mea aperies : et os meum annuntiabit laudem tuam.

17. O Lord, do Thou open my lips ;
And my mouth will publish Thy praise !

18. Quoniam si voluisses sacrificium, dedissem utique : holocaustis non delectaberis.

18. If Thou hadst wished for sacrificial offerings,
I would surely have given them.
But in holocausts Thou hast no pleasure.

19. Sacrificium Deo spiritus contribulatus : cor contritum, et humiliatum Deus non despicies.

19. The sacrifice to God is a spirit that is chastened ;
A heart that is broken and crushed, O God, Thou dost not despise.

20. Benigne fac Domine in bona voluntate tua Sion: ut ædificentur muri Jerusalem.

21. Tunc acceptabis sacrificium justitiæ, oblationes, et holocausta: tunc imponent super altare tuum vitulos.

20. Deal kindly with Sion in Thy graciousness, O Lord,
That the walls of Jerusalem may be rebuilt!

21. Then shalt Thou receive due sacrifices and holocausts;
Then shall men offer bullocks on Thy altar.

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2. David's answer to Nathan: "I have sinned against the Lord" (II Kings xii. 13) may be regarded as expanded in this psalm.

3. *Miserere*; the Hebrew means: Be gracious to me; *misericordia* represents the Hebrew, *ḥesed*, 'loving-kindness.'

Miserationes—Hebrew 'compassion' (in the sense of yearning love, like that of a mother for her child): 'As behoves Thy great compassion, blot out my guilt.' God is asked to blot out his sins out of the Book of reckoning or doom, in which men's sins are written down. *Cf.* Ps. lxviii. 29 (a reference to the book in which the just are written down) and Isaias xliii. 25. Compare the analogous case, Num. v. 23. The Babylonians used to pray that the tablet on which their sins were written, might be broken.

4. *Amplius*, 'more and more,' completely. There are three words for the sin to be extinguished in the Hebrew text. They are, in order: (1) *pesha'*, personal rebellion against God: (2) *'awon*, moral evil in general: (3) *ḥatta'th*, sins of imprudence. Note that the sins are to be *blotted out* of God's Book, and *washed away* from the sinner.[1]

5, 6. The psalmist is fully conscious of his sin: it is always before him. All his sin has been against the Lord. This does not, however, exclude the possibility of his having sinned against men, since the psalmist will have looked on all sin as ultimately directed against God.

Contra me, 'before me.'

Ut justificeris, etc. The sense is not, of course, that he has sinned that God might be declared just. We must regard the phrase as dependent on some such suppressed statement as that suggested in the translation. God cannot be made just: but He can be declared or recognised to be just—just, that is, in His dealings with the psalmist.

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[1] The idea of washing away sin is derived obviously from the ritual purifications of Hebrew cult. The Israelite who came with his burden of sin to the Sanctuary, would wash himself and his garments, and the priests would, in some formula, assure him of pardon. Probably penitential songs were chanted during the ceremonies of purification. To each phase or action of the ceremonies a suitable chant would be assigned. The sprinkling with hyssop (verse 9) was apparently a definite feature of the ceremonial. In Babylon washings for the removal of sin were familiar, and there is a fairly close resemblance of style between the Biblical and the Babylonian penitential poems.

Sermones are God's promises to pardon the penitent, and—perhaps, to punish the guilty: Or, better, God's *decision* to inflict punishment in the psalmist's case.

Et vincas cum judicaris: This translation, following the Greek, is based on a mistaken view of the Hebrew text. The Greek translators took the Hebrew *tizkeh* as giving the sense 'Thou shalt conquer,' because the Aramaic *tizkeh* could have that sense. But, in Hebrew,' the meaning is, 'that Thou mayest be free from reproach.' *Judicaris* ought to be *cum judices.*

In the Hebrew, then, the verse runs: 'That Thou mayest appear just when Thou speakest, and pure when Thou givest decision.' God will be seen to be just when it is known that the psalmist has sinned. Punishment, implies guilt. God's decision to punish the psalmist will be recognised as just in view of the latter's confession. *Cf.* Roms. iii. 4.

7. The personal sin of the psalmist is the outcome of inherited malice. Hence he deserves all the more the divine compassion. It is reasonable to see here, in substance at least, if not formally, a reference to original sin. *Cf.* Job xxv. 4; xv. 14; Ps. cxlii. 2.

8. This verse is usually explained as giving a further ground of the appeal for pardon. David has been an intimate friend, and mostly a loyal one, of God, and this is a further claim on God's mercy. The Hebrew is obscure. The Vulgate ought, perhaps, to be thus explained: 'Thou lovest sincerity of heart (*i.e.* Thou willest that a man be sincere with his own heart, and with Thee): make, therefore, known to me Thy hidden wisdom!' The verse would explain the openness and fulness of the preceding confession. The psalmist says then, in effect: 'I am thus open with Thee because Thou wilt have it so.' The verse is often, however, connected with the petition that follows, thus: 'Thou who lovest truth and makest known to me the depths of Thy wisdom, do Thou purify me,' etc. It seems better, however, to connect it with the confession. A slightly emended Hebrew text gives the sense:

> 'Behold in truth and trust hast Thou Thy pleasure,
> When Thou teachest me the secrets of Thy wisdom.'

9. Liturgical aspersion was the symbol of purification. For the use of hyssop, compare Leviticus xiv. 4*ff.*

10. The 'joy' and 'gladness' are the words of divine pardon.

Ossa humiliata does not necessarily imply bodily sickness, but only complete depression, without statement of its origin.

12. The 'spirit' means 'disposition': in verse 13 it means divine assistance (*cf.* Isaias lxiii. 9–11). This petition for a new creation is very striking; the granting of justice and steadfast loyalty towards God will be an act of creation. *Cf.* II Cor. v. 17; Gal. vi. 15.

14. *Lætitiam salutaris tui,* Thy joy-bringing help, or, 'joy for Thy saving help.'

Spiritu principali, is, apparently, parallel to the *spiritus rectus* of verse 12. '*Principalis*' represents the Greek, ἡγεμονικός, princely leading, ruling. The Hebrew is *n^{e}dibhah*—a spirit of 'readiness,' of 'willingness'—to learn, and do, the right and good (*cf.* Matt. xxvi. 41—'The spirit indeed is willing' [=ready]). Such a spirit could well be called splendid or princely.

15. The psalmist's promise. He will show his thanks by working for the conversion of the godless.

16. This verse makes difficulty in its present position; verse 17 would follow naturally on verse 15. But why the reference to blood-shed? Possibly the psalmist fears that his effort to bring the godless associates of his former sins to God, may rouse these to bitter anger and personal violence against himself. If God will protect him from this violence, he will announce the praise of God, and publish God's mercy to the world (verse 17). Possibly, however, there is in the 'deeds of blood' a reference to David's crime against Urias, and David promises to God an offering of thanking and praising song if God will pardon him his crime.

18–19. If God wished for animal-sacrifices as thanksgiving offerings, the psalmist would offer them freely. But it is not bloody sacrifices that God desires, but only the offering of a humbled and penitential spirit. *Cf.* Isaias lvii. 15; lxvi. 2.

20–21. An addition of the exilic or post-exilic period.

Sacrificium justitiæ, a due (legally perfect) sacrifice. *Oblationes, et holocausta;* Hebrew: 'burnt-offering and whole burnt-offering.' This clause looks like a gloss on *sacrificium justitiæ.*

Note the situation in these two verses. The walls of Jerusalem are in ruins, and no legal sacrifices are being offered. But if the Lord will cause the city walls to be rebuilt, He will be honoured once more with the old-time ritual of sacrifice.

PSALM LI

THE FATE OF SINNERS

THE psalm is directed against some rich and powerful, but godless man. It threatens him with failure and destruction, and forecasts the joy of the pious at his fall. The psalmist himself will flourish when his enemy has failed, and will praise God ever for His goodness.

Tradition connects the psalm with the incident narrated in I Kings xxii. Doeg, however, neither slanders, nor speaks falsely, nor boasts of any malice in the narrative in Kings. Again, it is difficult to understand the allusion to the Temple in verse 10 in a Davidic poem. The psalm has been compared to Isaias' denunciation of Shebhna (Isaias xxii. 15–25). The contrast between the godless who comes to ruin, and the pious singer who flourishes like a green olive tree, reminds one of Psalm i.

1. In finem Intellectus David 2. cum venit Doeg Idumæus et nunciavit Sauli : Venit David in domum Achimelech.

1, 2. For the choir-leader. A *maskil* of David, when Doeg the Edomite came and announced to Saul : David hath come to the house of Achimelech.

3. Quid gloriaris in malitia, qui potens es in iniquitate ?
4. Tota die injustitiam cogitavit lingua tua : sicut novacula acuta fecisti dolum.
5. Dilexisti malitiam super benignitatem, iniquitatem magis quam loqui æquitatem.
6. Dilexisti omnia verba præcipitationis, lingua dolosa.

3. Why boastest thou of evil,
Thou strong one in sin ?
4. Day by day thy tongue deviseth injustice ;
Like a sharp razor thou accomplishest mischief.
5. Thou speakest evil more willingly than good ;
Sin rather than righteousness.
6. Every ruin-working word thou lovest ;
Thou deceitful tongue !

7. Propterea Deus destruet te in finem : evellet te, et emigrabit te de tabernaculo tuo, et radicem tuam de terra viventium.

7. Therefore shall God cast thee headlong for ever ;
He will pluck thee forth, and drive thee from thy dwelling ;
And thy root from the land of the living [He will tear].

8. Videbunt justi, et timebunt, et super eum ridebunt, et dicent :
9. Ecce homo qui non posuit Deum adjutorem suum :
Sed speravit in multitudine divitiarum suarum : et prævaluit in vanitate sua.

8. The righteous will see it, and will fear ;
And they shall laugh at him, and say :

9. ' *There* is a man who took not God as his helper ;
But trusted in his great wealth, and felt himself strong in his vain possessions.'

10. Ego autem, sicut oliva fructifera in domo Dei, speravi in misericordia Dei in æternum : et in sæculum sæculi.
11. Confitebor tibi in sæculum, quia fecisti : et exspectabo nomen tuum, quoniam bonum est in conspectu sanctorum tuorum.

10. But I, like a fresh olive-tree
In the House of God,
Trust in the goodness of God
For ever and ever !
11. I will thank Thee ever because Thou hast done it ;
And I will wait for Thy Name,
For it is good in the sight of Thy pious ones.

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3. The Hebrew has :

'Why boastest thou of evil, O hero ?
The loving kindness of God doth ever abide.'

The 'hero' is, obviously, ironical. The Latin reads the word for 'hero' (*potens*) with *in iniquitate*, 'Thou strong one in sin,' and is also to be understood as ironical, or sarcastic. Doeg, in the view of the author of the superscription to this psalm, would be the 'hero' in question, and he would well have deserved the sarcasm of the text by his achievements against the helpless dwellers of Nob.

In the second half of verse 3 the Hebrew and Vulgate texts differ greatly. The Hebrew has : 'The loving kindness of God doth ever abide.' The Greek translators, whom the Vulgate follows, read the Hebrew phrase *ḥesed 'El kol hayyom*, 'the loving kindness of God doth ever abide;' as if it were *ḥesda' l^ekhol hayyom*. They took *ḥesda'* in the Aramaic sense of shame, ignominy, crime, and read it with the preceding word *haggibbor* (O hero !), understanding the phrase as, 'Thou hero in sin' : the *l^ekhol hayyom* they read with the following phrase : '*All day*, thy tongue deviseth injustice.' Thus the word for 'God' fell out altogether. The Hebrew obviously means : 'It is idle for you to boast of your crimes, since, after all, God will be always graciously kind to your victims.'

4. The text is here somewhat disordered. The *tota die* belongs, as was said in regard to verse 3, to the preceding clause : 'The loving kindness of God doth *ever* ('all day') abide.' The correct arrangement of the Vulgate would be (taking *tota die* as in Hebrew) :

Injustitiam cogitavit lingua tua :
Sicut novacula acuta fecisti dolum,

The tongue is said to 'devise injustice' because it is the interpreter of the heart and reveals its plannings. *Sicut novacula acuta fecisti dolum* is an equivalent parallel to the first part of the verse. The 'sharp razor' suggests the unsparing malice of an evil tongue, and the effectiveness of its work of 'mischief.'

5. *Dilexisti*, etc. : 'Thou preferrest evil to good.' *Super* translates the Hebrew particle of comparison, *min*.

6. *Verba præcipitationis* ; Hebrew, 'words of swallowing up,'

i.e. words that bring destruction, words by which others are swallowed up, as in an ocean (in Greek, καταποντισμός ; *cf.* Ps. liv. 9). It is best to take *lingua dolosa,* in spite of the accusative in the Greek text (γλῶσσαν δολίαν), as a vocative. Compare with this verse, Ps. v. 10, where the throat of the godless is compared to an open grave (or tomb).

7. *In finem* means here, 'for ever'; Hebrew *laneṣaḥ.* For *radicem* we must supply some such verb as *evellet.*

With this verse should be compared the threat against Shebhna in Isaias xxii. 17–18.

'Behold, Yahweh will sweep thee headlong, O man, and will rudely seize thee. He will roll thee up ; He will roll thee up into a ball, and cast thee into a broad land. There thou shalt die, and thither shall come thy proud chariots, thou shame of thy master's house ! '

8, 9. The just will see the fall of the godless, and they will fear God who punishes sin : then, realising how foolish it is to put one's trust in fleeting things, they will laugh at the fallen one, and sing a taunt-song against him. There is a specimen of such a taunt-song in Isaias xiv. 10*ff.*

Prævaluit in vanitate, 'found his strength in a futile, empty thing,' *i.e.* his wealth. The Hebrew, however, gives the sense : 'He was strong in his iniquity.' He made his wealth the ground of his confidence, and was ready to commit every crime to make secure his position.

10. The psalmist speaks of himself either as an individual, or as the representative of the pious.

Oliva fructifera : the Hebrew speaks rather of a flourishing, verdant olive-tree (Jerome translates, *oliva virens*). A similar comparison is made in Ps. xci. 13–14.

> 'The righteous buds forth like the palm ;
> He grows like a cedar of Lebanon,
> Planted in the House of Yahweh,
> In the Courts of Our God they bud forth.
> Even when old they bear fruit,
> Are still full of sap and grow green.'

Jeremias describes Israel as a 'freshly green olive-tree' (xi. 16). It is not quite clear whether the words 'in the House of God' are to be referred immediately to the psalmist, or to the olive-tree. There may have been olive-trees in the precincts of the Temple. Such olive-trees, if they existed, would be naturally regarded as enjoying God's very special care and protection. The flourishing olive-tree reminds us of the tree planted by the irrigation channels of Ps. i 'whose foliage faileth not.'

11. *Quia fecisti* : the object of *fecisti* has to be supplied from the

context. The sense is: 'Thou hast cast down the godless proud, and hast granted to me security.'

The 'Name' of the Lord is equivalent to the revelation of His presence by acts of grace and mercy. The Name is good, as God Himself is good. To the 'pious,' the loyal worshippers of God and faithful observers of His Law, the 'Name' of God is peculiarly good.

PSALM LII

THE FOOLS

THIS psalm is only another recension of Psalm xiii. It is Elohistic as compared with Ps. xiii, which is Yahvistic, since it mostly uses *'Elohim* where the earlier psalm uses *Yahweh* (*Vid.* verses 3, 5, 6, 7). The collection of Old Testament texts grouped together in Romans iii. 13–19, and transferred from there to Ps. xiii. 3, is here omitted. Psalm lii differs textually from the earlier recension also in the following points. In verse 2 *iniquitatibus* of lii corresponds to *in studiis* of xiii. In xiii. 2 *non est usque ad unum* is added: here the phrase is omitted. In verse 4, Ps. xiii has *nonne cognoscent*; here we have, *nonne scient*. In xiii. 4 we have *sicut escam panis*; in lii. 5 *ut cibum panis*. There is considerable difference between lii. 6 and the corresponding verse of Ps. xiii. The title of Ps. lii differs greatly from that of the earlier psalm: here we have, *In finem pro Maeleth intelligentiæ David*; in Ps. xiii, *In finem, Psalmus David. Pro Maeleth* (Hebrew *'al maḥ^{a}lath*) may be a reference to the melody according to which the psalm was to be sung. See Ps. xiii, *Intelligentia* represents the Hebrew *maskil*. The poem, as a reflection on God's dealings with the 'Fools,' is very properly described as a *maskil* (See Ps. xli, xliii, xlvi, 8). Jerome renders *'al maḥ^{a}lath, per chorum. Maḥ^{a}lath* may, however, be the name of one of the groups of Temple-singers, so that the superscription might mean: 'For the Choir-leader of the *Maḥ^{a}lath*-group: a *maskil* of David.'

1. In finem, Pro Maeleth intelligentiæ David.

Dixit insipiens in corde suo: Non est Deus.
2. Corrupti sunt, et abominabiles facti sunt in iniquitatibus: non est qui faciat bonum.
3. Deus de cœlo prospexit super filios hominum: ut videat si est intelligens, aut requirens Deum.
4. Omnes declinaverunt, simul inutiles facti sunt: non est qui faciat bonum, non est usque ad unum.

1. For the choir-leader. According to Machalath. A *maskil*, by David.

The fool hath said in his heart:
'There is no God'
2. They are perverted and hateful because of their evil deeds;
There is none that doth good.
3. God looketh down from heaven
On the children of men,
To see if there is one that understandeth
Or one that seeketh after God.
4. All have gone astray; all have become profitless;
There is none that doth good—no, not even one!

5. Nonne scient omnes qui operantur iniquitatem, qui devorant plebem meam ut cibum panis ?	5. Have not all evil-doers experienced it ?— They who did evil, who devoured my people like a meal(?) of bread :
6. Deum non invocaverunt : illic trepidaverunt timore, ubi non erat timor. Quoniam Deus dissipavit ossa eorum qui hominibus placent : confusi sunt, quoniam Deus sprevit eos.	6. They who invoked not God ! Then did they tremble with terror, When there was no real cause for fear ; For God scattereth the bones of them that (seek to) please men : They are disgraced because God hath rejected them.
7. Quis dabit ex Sion salutare Israel ? cum converterit Deus captivitatem plebis suæ, exsultabit Jacob, et lætabitur Israel.	7. O that rescue for Israel would come from Sion ! When God bringeth back the captives of His people, Jacob will be glad, and Israel will rejoice.

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6. This verse is very different from the corresponding verse in Ps. xiii. The phrase, *ubi non erat timor* is found in the Latin text of Ps. xiii. 5 ; there is no corresponding phrase in the Hebrew of xiii. 5. In Ps. lii, however, the clause belongs properly both to Vulgate and Hebrew. The second half of verse 6 here is altogether different from Ps. xiii. 6 ; yet a comparison of the Hebrew consonantal text in both passages suggests that both have come from a single original. The ' scattering of the bones of them that seek to please men ' has been explained by several commentators as referring to the destruction of Sanherib's army (Isaias xxxvii. 36). Since the psalm elsewhere has in view the godless within Israel only, the possibility of a reference to Sanherib in verse 6 is very slight. The verse reminds one of the Pauline saying : ' If I sought to please men, I should not be a servant of Christ ' (Gal. i. 10).

PSALM LIII

A PRAYER AGAINST RUTHLESS FOES

THE psalmist prays for help against violent and godless foes; he trusts that the Lord will stand by him, and duly requite his adversaries. He will offer sacrifices of thanksgiving, and will praise the Lord for His help; and his heart will rejoice over the downfall of his foes.

The second verse is taken bodily from I Kings xxiii. 19. It represents a very ancient tradition as to the origin of the psalm. Modern criticism, as a rule, denies the Davidic authorship of the poem, and finds the occasion for it in the struggles of the pious Israelites of the post-exilic period against those who rejected the Law.

1. In finem, In carminibus intellectus David, (2) cum venissent Ziphæi et dixissent ad Saul; Nonne David absconditus est apud nos?

1, 2. For the choir-leader . . . a *maskil* of David; when the men of Ziph had come and said to Saul: 'Is not David in hiding amongst us?'

3. Deus in nomine tuo salvum me fac: et in virtute tua judica me.

3. O God, by Thy Name rescue me!
And by Thy strength procure for me justice!

4. Deus exaudi orationem meam: auribus percipe verba oris mei.

4. O God, hear my prayer!
Give heed to the words of my mouth!

5. Quoniam alieni insurrexerunt adversum me, et fortes quæsierunt animam meam: et non proposuerunt Deum ante conspectum suum.

5. For strangers rise up against me;
And mighty ones seek after my life;
They keep not God before their eyes.

6. Ecce enim Deus adjuvat me: et Dominus susceptor est animæ meæ.

6. But lo! God doth help me;
And the Lord is the support of my life!

7. Averte mala inimicis meis: et in veritate tua disperde illos.

7. Turn back evil upon my foes;
And in Thy faithfulness scatter them!

8. Voluntarie sacrificabo tibi, et confitebor nomini tuo Domine: quoniam bonum est:

8. In gladness will I bring Thee offering;
And I will praise Thy Name, for it is good!

9. Quoniam ex omni tribulatione eripuisti me: et super inimicos meos despexit oculus meus.

9. For, from every strait Thou rescuest me!
And my eye doth feast itself upon my foes!

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1. *In carminibus*; Hebrew, 'with stringed instruments.' For *maskil* see Ps. xlvi. 8.

3. *In nomine tuo* may mean, 'for the sake of Thy name'; or, it may be practically equivalent to *in virtute tua*, 'by Thy strength.' *Judica*, 'procure for me justice.'

5. *Alieni*, 'enemies' (*cf.* cviii. 11; xvii. 46; cxliii. 7). Probably, however, the true Hebrew reading here is *zedim*, 'violent ones,' (*cf.* xviii. 14 for the same confusion of two readings *zarim*, 'strangers,' and *zedim*, 'violent ones': *Ab alienis parce servo tuo*). *Cf.* Ps. lxxxv. 14. The enemies, or violent ones give no thought to God: they act as if there were no God.

6. The Hebrew has, 'Behold, God is my helper; He is among those who sustain me'—from which it might appear as if God were only one helper among many. There is, however, no need to suggest that the Vulgate text is here better than the Massoretic, for the Hebrew construction is idiomatic, and is exactly equivalent in meaning to the Latin (*cf.* Jud. xi. 35).

PSALM LIV

IMPIOUS FOES, AND A DISLOYAL FRIEND

THE psalmist, persecuted by his enemies, turns to God in prayer. Fear and dread have befallen him. He would, if it were possible, leave the city where he lives and dwell in the lonely desert. There is naught but conflict and confusion about him. Foremost among the psalmist's enemies is one who was formerly his intimate personal friend. He prays for the speedy destruction of all his foes. Again he pleads for help, for his enemies are much more numerous than his friends: there is no hope that his foes will change their attitude. Best of all then were their utter defeat. They may think that God will deal with them lightly; but they will be disappointed. In the two concluding verses the psalmist exhorts himself to trust confidently in God; his enemies will have but a short time of apparent victory, for they will not live to half the normal length of life.

There is the same complaint here as in Ps. xl. 10 about the disloyalty of a former friend. Those who maintain the Davidic authorship of the poem refer both Ps. xl and this psalm to the period of Absalom's rebellion. The faithless friend has often been identified with Achitophel. But David would scarcely call Achitophel his intimate equal, "of like mind with himself, his leader and trusty friend." The reference to the House of God is a difficulty for the Davidic origin of the psalm. Modern critics have suggested the time of Jeremias, or the Maccabean age as a more likely date for its appearance than the time of David. The condition of Jerusalem supposed in the psalm was not peculiar to any period. *Cf.* for instance, Isaias v. 7–14. The tone of the psalm is much too passionate and personal to permit of its being regarded as a national, or communal poem.

1. In finem, In carminibus intellectus David.

1. For the choir-leader. With stringed instruments: a *maskil* of David.

2. Exaudi Deus orationem meam, et ne despexeris deprecatione meam: (3) intende mihi, et exaudi me.
Contristatus sum in exercitatione mea: et conturbatus sum

2. Hear, O God, my prayer,
And despise not my petition!
3. Give heed to me and hear me!
I am sad when I think,

4. A voce inimici, et a tribulatione peccatoris.
Quoniam declinaverunt in me iniquitates: et in ira molesti erant mihi.

4. And I am in dismay at the words of my enemy;
And at the oppression of sinners.
For they pile misfortunes on me,
And with fury they attack me!

5. Cor meum conturbatum est in me: et formido mortis cecidit super me.

5. My heart is shaken within me,
And the anguish of death hath come upon me;

6. Timor et tremor venerunt super me: et contexerunt me tenebræ.

6. Fear and trembling overcome me;
And darkness envelopeth me.

7. Et dixi: Quis dabit mihi pennas sicut columbæ, et volabo, et requiescam?

7. (And I say) Had I but the wings of a dove,
I would fly away, and find rest.

8. Ecce elongavi fugiens: et mansi in solitudine.

8. Behold, I would fly far away,
And dwell in the desert!

9. Exspectabam eum, qui salvum me fecit a pusillanimitate spiritus et tempestate.

9. I would wait for Him who will rescue me
From cowardice and from tempest.

10. Præcipita Domine, divide linguas eorum: quoniam vidi iniquitatem, et contradictionem in civitate.

10. O Lord, confuse and divide their tongues!
For I see sin and conflict in the city:

11. Die ac nocte circumdabit eam super muros ejus iniquitas:

11. Day and night doth sin encompass it
Upon its walls.

12. Et labor in medio ejus, et injustitia.
Et non defecit de plateis ejus usura, et dolus.

12. Mischief is in its midst, and injustice:
From its streets depart not
Usury and deceit.

13. Quoniam si inimicus meus maledixisset mihi, sustinuissem utique.
Et si is, qui oderat me, super me magna locutus fuisset: abscondissem me forsitan ab eo.

13. For, had my enemy slandered me,
I surely could have borne it.
And if he who hateth me had spoken arrogantly against me,
I could have hidden from him.

14. Tu vero homo unanimis: dux meus, et notus meus.

14. But it was thou—thou man of like mind with myself,
My leader and trusted friend,

15. Qui simul mecum dulces capiebas cibos: in domo Dei ambulavimus cum consensu.

15. Thou who didst eat sweet meats with me!
And yet, we used to enter in friendship into the House of God!

16. Veniat mors super illos: et descendant in infernum viventes:
Quoniam nequitiæ in habitaculis eorum: in medio eorum.

16. May death overtake them:
May they go down alive to Sheol.
For malice is (in their dwellings), in the midst of them.

17. Ego autem ad Deum clamavi: et Dominus salvabit me.

17. I call on God,
And the Lord will save me!

18. Vespere, et mane, et meridie narrabo et annuntiabo: et exaudiet vocem meam.

18. Evening and morning and noon,
Will I tell (Him) and keep it before (Him):
And He will hear my voice;

19. Redimet in pace animam meam ab his, qui appropinquant mihi: quoniam inter multos erant mecum.

19. He will rescue me in peace
From them that come against me:
For many indeed were they about me.

20. Exaudiet Deus, et humiliabit illos, qui est ante sæcula.
Non enim est illis commutatio, et non timuerunt Deum:

20. God will hear me, and He will humble them—
Who was before the ages.
For with them there is no change,
They fear not God.

21. Extendit manum suam in retribuendo.
Contaminaverunt testamentum ejus,
22. Divisi sunt ab ira vultus ejus: et appropinquavit cor illius.
Molliti sunt sermones ejus super oleum: et ipsi sunt jacula.

23. Jacta super Dominum curam tuam, et ipse te enutriet: non dabit in æternum fluctuationem justo.
24. Tu vero Deus deduces eos, in puteum interitus.
Viri sanguinum, et dolosi non dimidiabunt dies suos: ego autem sperabo in te Domine.

21. He stretcheth forth His hand to make
requital,
For they have defiled His covenant.

22. They are cleft by His glance of wrath;
And near (to them) cometh His anger.
His words are softer than oil;
And, yet, they are arrows.

23. Cast on the Lord thy care,
And He will preserve thee!
He will never permit the just
To be tossed about.
24. But Thou, O God, wilt cast them down
Into the deepest pit.
Murderers and men of treachery
Will not attain
Unto the half of their days;
But I put my trust in Thee, O Lord!

---

1. *In carminibus*: Hebrew, 'on stringed instruments.'

3. *Exercitatio.* 'thinking' (according to Hebrew and Greek).

Declinaverunt; *cf.* Ps. xx. 12; Jerome has: *projecerunt super me iniquitatem.* The verb is used both transitively and intransitively.

6. *Tenebræ*; Hebrew, 'shuddering.' The 'darkness' would be a symbol of grief and misfortune.

7. *Quis dabit* is the familiar Hebrew idiom, 'O that I had!' With this verse and with the psalm generally, should be compared the passage in Jeremias ix. 1*f.*:

> 'O that I had in the wilderness a wayfarer's shelter
> I would forsake my people and go forth from them.
> For they are all adulterers, a band of traitors'
> They stretch their tongue, like a bow, with lies;
> And not by truth are they powerful in the land;
> For, from evil to evil they advance,
> And me they know not,'—so speaketh Yahweh.

8. *Elongavi fugiens*, another common Hebrew idiom, 'fly far away.' For parallels to this construction, see I Kings i. 12, 'She did much in respect of praying'=she prayed much: IV Kings ii. 10, 'Thou hast done hardly in respect of asking'=thou hast asked a hard thing: Ps. lxxvii. 38, *Et abundavit ut averteret.*

David might readily be imagined as fervently uttering such a wish as he was about to fly from Jerusalem during Absalom's rebellion.

9. *Pusillanimitas spiritus* seems to mean cowardice. *Tempestas* must then mean turbulence of mind. The Hebrew is simpler: "I would hasten to that shelter of mine from the stormy wind and the tempest." The Hebrew *so'ah* (*storm*), must have been read by the Greek translators as *ṣo'ah* ('cast down). *Ruaḥ so'ah* would mean a spirit depressed. *Ruaḥ ṣo'ah* means storm-wind.

10. *Præcipita*, 'hurl headlong.'

Divide linguas, confuse their 'plans,' 'break up their unanimity.' There is an allusion obviously to the confusion of Babel, Gen. x. 25.

Contradictio, 'conflict and confusion'; it is sometimes explained as the chaotic confusion caused by Absalom's rebellion. The city would be Jerusalem. The whole ordered life of the city has ceased; it is invested, as it were, by iniquity, or, the sense may be that Sin is the sentinel *on* its walls. and *within* its walls is every sort of treachery and dishonesty. Even the treachery of dishonest trading—that curse of ancient Jewish life, is prominently present.

13. The bitter enmity of strangers would be tolerable; but here one of the chief enemies is an old friend. The pathos of the verse is intensified by the absence of an apodosis.

14. *Unanimis*, 'of like mind,' a comrade; Hebrew, 'of like rank,'

Dux; Hebrew, friend, comrade. The Greek translators took *'alluph*, mistakenly as='leader.'

15. *Dulces . . . cibos*: the Hebrew has: 'we kept up a sweet companionship.' Jerome translates: *Simul habuimus dulce secretum.* The Hebrew *sod* means conversation, intercourse. The translation 'food' seems to be due to a confusion with the Hebrew *ṣod* (to hunt, or fish: *ṣayid*, venison).

Ambulavimus, 'we walked *cum consensu* (as friends) in the processions to the Temple' (David could not have walked to the Temple but he could have walked to the Tabernacle, God's dwelling). For *in consensu* the Hebrew has: 'in the throng,' *i.e.* the festive throng in God's house.

16. This curse comes in here with the abruptness of passion. Note that the psalmist's enemies are cursed because of their sin. The 'living' implies the suddenness of the disaster. *Cf.* the fate of the Korachites Num. xvi. 33. With the curse here *cf.* I Cor. xvi. 22 and Gal. v. 12.

17. The psalmist contrasts his fate with theirs.

18. Evening, morning, noon were the times of liturgical prayer.

Narrabo and *annuntiabo* have 'my prayer' for object.

19. *Redimet in pace*, 'He will rescue me so that I shall have peace from trouble.'

Appropinquare has here a hostile sense.

Inter pluros, Hebrew, *b^{e}rabbim*, which means simply, 'many.' The preposition is the so-called *beth-essentiæ*. The reference is to the enemy.

Mecum either, about me, or, in conflict with me.

20. No change for the better can be expected from them. But the Greek ἀντάλλαγμα,=*exchange*, rather than *change*. The Hebrew *h^{e}liphoth* suggests also the idea of exchange, or substitution (*cf.* Caliph, which comes from similar root in Arabic). It is possible that the Hebrew text is corrupt here. The translation above gives an intelligible sense to the Latin. (Augustine accepts the same sense).

21, 22. Have we two subjects here, God for *extendit*, and the enemy for *contaminaverunt*? The Hebrew makes the enemy the subject throughout verses 21 and 22, and that is the natural sense of the passage. Since, however, we must translate the Vulgate as it stands, we have done so above, making God the subject of *extendit*. *In retribuendo* refers, then, to God's requital of the malice of the enemy.

Divisi sunt.: the glance of God's anger has cleft them, as it were, in twain. His anger (*cor illius*) advances against (*appropinquavit*; *cf.* v. 19) them. It is difficult to explain in the Vulgate the *sermones ejus*. Are they God's words? Our general explanation would not make that view necessary. It is possible to take them as the words of the enemy, and to understand the phrase as a special description of the treachery of the faithless friend. His words are smooth, but they are sharp arrows; or, his words are smooth but they become *for himself* arrows, *i.e.* come back on himself. The words of Achitophel did, in this way, come back upon himself and his party. The Vulgate departs quite from the Hebrew here. *Cf.* Jerome: *Nitidius butyro os ejus, pugnat autem cor illius.* The Hebrew, slightly emended, runs:

> 'His face is smoother than butter, his heart planneth war;
> Softer than oil is his word, yet is it a sword.'

23. The psalmist encourages himself.

Fluctuatio, is not 'uncertainty' but 'insecurity'—the possibility of being pushed out of one's place. God will not allow the just to be disturbed.

24. *Puteus interitus*, the grave.

Non dimidiabunt, 'they shall not live half the normal length of life'—implying suddenness and uncertainty of death. *Cf.* Jeremias xvii. 10:

> 'Like a bird that hatcheth what it hath not laid,
> Is he that gathereth wealth unjustly;
> *At the half of his days* he must abandon it;
> And at the end of his days he is a fool!'

Ps. ci. 25: *Ne revoces me in dimidio dierum meorum;* Isaias xxxviii. 10: *In dimidio dierum meorum vadam ad portas inferi.*

PSALM LV

IN GOD I PUT MY TRUST!

THE psalmist prays for help against numerous and bitter enemies who seek his life. He trusts confidently to God who has promised not to forget his tears; and he hopes to be able to offer soon the thanksgiving-sacrifice which he has vowed to God for his safety. The refrain in verses 5 and 11 is the psalmist's cry when things look darkest: he is sure that in the near future, as in the past, the confidence of that cry will be seen to be justified.

The ancient tradition associates this poem with David's sojourn in Gath. In I Kings xxi. 13 it is said that David *was afraid* when he heard the words of the Philistine leaders and feigned madness before King Achish (*cf.* Ps. xxxiii. 1). The 'fear' of David in Gath, and the fourth verse of this psalm fit well together. There is nothing else in the psalm to suggest in any way Davidic authorship.

1. In finem, pro populo qui a Sanctis longe factus est, David in tituli inscriptionem, cum tenuerunt eum Allophyli in Geth.

1. For the choir-leader, . . . by David. A . . . when the Philistines held him captive in Gath.

2. Miserere mei Deus, quoniam conculcavit me homo: tota die impugnans tribulavit me.

2. Be gracious to me, O God, for men do trample upon me!
Every day do they attack and oppress me.

3. Conculcaverunt me inimici mei tota die: quoniam multi bellantes adversum me.

3. My enemies do trample on me without ceasing;
Many, indeed, are they who fight against me!

4. Ab altitudine diei timebo: ego vero in te sperabo.

4. Of the noon-day I am afraid;
But I put my trust in Thee.

5. In Deo laudabo sermones meos, in Deo speravi: non timebo quid faciat mihi caro.

5. In God I boast of my saying:
'In God I trust; I fear not
What flesh may do to me.'

6. Tota die verba mea exsecrabantur: adversum me omnes cogitationes eorum in malum.

6. Every day they curse my words;
All their devising is against me, unto harm:

7. Inhabitabunt et abscondent: ipsi calcaneum meum observabunt.

7. They secretly encompass me:
They watch my footsteps.
For they demand my life.

Sicut sustinuerunt animam meam,

8. pro nihilo salvos facies illos: in ira populos confringes.

8. For no consideration shalt Thou preserve them!
In Thy anger Thou shalt shatter the peoples!

9. Deus, vitam meam annuntiavi tibi: posuisti lacrimas meas in conspectu tuo,
Sicut et in promissione tua:
10. Tunc convertentur inimici mei retrorsum:
In quacumque die invocavero te: ecce cognovi quoniam Deus meus es.
11. In Deo laudabo verbum, in Domino laudabo sermonem: in Deo speravi, non timebo quid faciat mihi homo.

9. O God, I make known my life to Thee;
My tears Thou dost set before Thee,
As Thou hast promised.

10. My enemies fall back,
When I call on Thee;
For I know that Thou art my God.

11. In God I boast of the word
In the Lord I boast of the saying:
'In God I trust: I fear not
What man may do to me.'

12. In me sunt Deus vota tua, quæ reddam, laudationes tibi.
13. Quoniam eripuisti animam meam de morte, et pedes meos de lapsu: ut placeam coram Deo in lumine viventium.

12. I am bound by vows towards Thee, O God,
Which I shall fulfil to Thy praise!
13. For Thou hast rescued my soul from death,
And my feet from slipping;
So that I may find favour with God,
In the light of the living!

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1. The title is more than usually obscure. *Pro populo . . . . factus est* is, perhaps, the name of the melody to which the psalm was to be sung. Greek and Hebrew here go apart, and the Vulgate follows, as usual, the Greek which apparently saw in these words, not the melody according to which the psalm was to be sung, but the circumstances for which the psalm was appropriate—viz. the absence of the people from the Sanctuary during the Exile. The Hebrew text of the superscription is usually rendered thus: 'For the choir-leader, according to "The dove of far-away terebinths," a *Mikhtam* by David, when the Philistines held him captive in Gath.'

In tituli inscriptionem corresponds to the Hebrew *mikhtam*. The special nature of the *mikhtam*-poem is not known to us. The Greek translators would seem to have read *mikhtabh*, 'a thing written,' 'an inscription' (*cf.* Ps. xv and the psalms lvi–lix). The στηλογραφία of the Greek suggests something suitable for engraving on a stele, something, therefore, well deserving of remembrance. The Allophyli are the Philistines who are nearly always so styled in the Greek text. Jerome's version of this psalm-title is worth noting: *Victori pro columba muta, eo quod procul abierit David humilis et simplex* (Jerome reads *mikhtam* as two words, *makh*, humble, and *tam*, simple or perfect) *quando tenuerunt eum Palestini in Geth.*

4. *Ab altitudine diei.* The Greek translators seem to have divided the Hebrew consonantal text wrongly here. Besides, the Hebrew text is here uncertain. The only reasonable sense of the Vulgate is that suggested above in the translation. The "height of the day" would be the full brightness of day and, therefore, noon-day. So, watched and surrounded by foes as he is, the psalmist does not venture forth in the full light of day.

5. The *sermones* in question are the words which appear in this verse and in verse 11 (with *homo* for *caro*). We should read *In Deo speravi . . . caro* in inverted commas. This saying is the psalmist's philosophy of life, and events have always justified it for him. So it will be in the future.

6. It is possible that the *verba* here are, or include, the *sermones* of verse 5.

7. *Inhabitabunt*: Jerome has *congregabuntur*. The Hebrew is uncertain. We must explain the Latin as, 'they gather together.' *Et abscondent* may be taken with *inhabitabunt* as a sort of an adverb, 'secretly.'

Calcaneum observabunt, like hunters tracking game.

Sicut sustinuerunt, Jerome translates: *expectantes animam meam*.

Sustinere, 'to wait for,' either in hostile sense (as here), or in the hope of help (*cf.* lxviii. 21).

8. *Pro nihilo*, 'on no account,' 'for no consideration.' The Hebrew reads, with the insertion of the negative *'en*: 'Because of iniquity there is no escape for them. In wrath cast down the nations, O God!'

9. *Vitam meam*, 'my actual condition.'

Posuisti . . . in conspectu lacrymas meas, 'Thou hast put before Thee my tears.' God might be regarded in general as having promised to do this. The Hebrew is different: 'Thou hast reckoned my misery(?): my tears have been put in Thy bottle. Are they not in Thy Book?'

10. The confidence of the psalmist: he knows that when he really turns in need to God, his prayers will have effect.

11. The *verbum* and *sermo* are as in verse 5: 'I put my trust in God: I have no fear of anything that mere mortal man can do to me.'

12. The psalmist feels now that he must forthwith fulfil the vows to God which he made for his rescue when he was in peril. Has he then been already rescued from the peril? Verse 13 suggests that he has. But, possibly, we have here merely a confident expectation of what is about to happen. Having called on God for help, he is certain of rescue. His life will be lengthened, and he will walk in God's favour in the light of the living *i.e.* the land of the living as opposed to Sheol (*cf.* Ps. cxiv. 8, 9 for a repetition of this verse).

PSALM LVI

IN GOD I HAVE NO FEAR!

THIS psalm is closely related to the preceding, both in its form and content. The psalmist calls on the Lord for help against the cruel enemies among whom he is forced to live. He is confident that, through the help of the Lord, the schemes of his foes will be turned back against themselves. In this spirit of confidence he praises the goodness and faithfulness of the Lord in the midst of his foes and, apparently, among the heathens. The refrain in verses 6 and 12 is used in the same way as the refrain of the preceding psalm.

The situation, which, according to tradition, supplied the occasion for the psalm is either the flight of David to the cave of Adullam (I Kings xxii. 1), or his flight to Engedi (I Kings xxiv. 1). The only internal difficulty against Davidic authorship is verse 10. It is difficult to suppose David singing, or promising to sing, the goodness of Yahweh among the Gentiles. The verse, however, might be explained Davidically, if it were regarded as a prophecy that this psalm would become known among the Gentiles.

1. In finem, ne disperdas, David in tituli inscriptionem cum fugeret a facie Saul in speluncam.

1. For the choir-leader. According to (the melody) 'Destroy not.' By David: a *mikhtam*, when he fled to the cave from Saul.

2. Miserere mei Deus, miserere mei: quoniam in te confidit anima mea.
Et in umbra alarum tuarum sperabo, donec transeat iniquitas.

2. Be gracious to me, O God, be gracious to me,
For in Thee my soul trusteth!
And in the protection of Thy wings I have confidence,
Until destruction passeth by.

3. Clamabo ad Deum altissimum: Deum qui benefecit mihi.

3. I cry unto God, Most High,
To God, my Benefactor,

4. Misit de cœlo, et liberavit me: dedit in opprobrium conculcantes me.
Misit Deus misericordiam suam, et veritatem suam,

4. He sendeth from heaven and rescueth me;
He giveth up to shame my oppressors.
God sendeth His Loving-kindness and His Truth,

5. Et eripuit animam meam de medio catulorum leonum dormivi conturbatus.
Filii hominum dentes eorum arma et sagittæ: et lingua eorum gladius acutus.

5. And rescueth me from out the midst of the young lions,
Where I lay overwhelmed with dread;
Men there were whose teeth were spears and darts,
And whose tongue was a sharp sword!

6. Exaltare super cœlos Deus: et in omnem terram gloria tua.

7. Laqueum paraverunt pedibus meis: et incurvaverunt animam meam.
Foderunt ante faciem meam foveam: et inciderunt in eam.

8. Paratum cor meum Deus, paratum cor meum: cantabo, et psalmum dicam.

9. Exsurge gloria mea, exsurge psalterium et cithara: exsurgam diluculo.

10. Confitebor tibi in populis Domine: et psalmum dicam tibi in Gentibus:

11. Quoniam magnificata est usque ad cœlos misericordia tua, et usque ad nubes veritas tua.

12. Exaltare super cœlos, Deus: et super omnem terram gloria tua.

6. Arise above the heavens, O God;
And over all the earth be Thy glory!

7. They set a snare for my feet,
And bend down my soul:
Before my face they dig a pit,
And fall themselves therein.

8. My heart is steadfast, O God!
My heart is steadfast!
I will sing and praise.
9. Arise, O my glory!
Arise, harp and zither!
With the dawn will I arise.

10. I will praise Thee among the peoples, O Lord;
I will sing Thee among the nations.
11. For Thy Loving-kindness is great even to the heavens,
And Thy Truth even unto the clouds!

12. Arise above the heavens, O God;
And over all the earth be Thy glory!

---

1. The ancient song, according to the melody of which the psalm was to be sung, began, perhaps, with the words: "Destroy not." The same direction is found in the titles of Psalms lvii and lviii: *Ne corrumpas* of Ps. lxxiv. 1 translates the same Hebrew as *ne disperdas.* Possibly the Hebrew *'al tashḥeth* is a corruption of the name of one of the groups of official chanters. The words were already unintelligible at the date at which the Greek translation of the psalms was made.

2. The Lord is thought of as the eagle that protects its young. The 'evil' is imagined after the fashion of a destructive hurricane.

3. The ground of his confident petition is his experience of the constant goodness of the Lord.

4. Examples of the goodness of the Lord. Note here also how *misericordia* and *veritas* appear, in some sort, as angels or messengers of the Lord (*cf.* xxxix. 11, 12, etc., etc.).

5. The enemies are compared with fierce young lions (*cf.* Ps. xvi. 12; vii. 3; xxxiv 17; xxi. 14) *Dormivi conturbatus*: *dormivi* does not mean that he slept, but that he was compelled to seek his rest among the ferocious enemies He was forced to live among them, and while he lived among them he was, of course, in constant anxiety (*conturbatus*) *Filii hominum* is the psalmist's explanation of the *catuli leonum*: their spears and arrows are the lions' teeth Their words are as sharp as a sword. The Massoretic text is not much

clearer here than the Vulgate. The psalmist passes here suddenly from the comparison of his foes to fierce young lions to the thought of the bitterness of the slanders with which his enemies pursue him.

6. The refrain. The greatness and power of the Lord will be seen when He interferes with the plans of those who seek the destruction of His servants.

7. Here again, as in Ps. lv, his foes are depicted as hunters. They dig pits for game, but they fall into them themselves (*cf.* vii. 16; ix. 16, etc., etc.).

8. A cry of confidence. His heart is *paratum*, 'firm,' 'unshakable,' 'fearless.' The fear of his enemy is gone. Hence he will sing a praising song to God.

9. He addresses his soul: *Gloria*, means here probably, soul (*cf.* xxix. 13; cvii. 2). Some commentators have explained it as, 'song'—a possible view. The parallel passages, however, make the meaning 'soul' more likely.

Exsurgam diluculo; the Massoretic text can mean: 'I will awaken the dawn.' The dawn is often personified in Hebrew poetry. *Cf.* Job iii. 9; xxxviii. 12; Ps. cxxxviii. 9; Is. xiv. 12. (Ps. xxi. 1 in Hebrew refers to the 'dawn-hind,' *i.e.* the dawn as a hind.) The tone of this poem is so imaginative that this explanation seems preferable here. *Diluculo* should therefore be *diluculum*. 'I will rouse the slumbering morn with my songs of praise.'

10. The Gentiles also shall hear of the Lord's goodness towards His loyal servants.

11. The kindness and truth of God exceed all the limits of created things. *Cf.* Ps. xxxv. 6, 7.

12. The refrain. The singer has not yet been taken from the midst of his perils. But he is certain that God will save him.

Note that verses 8–12 appear again practically *verbatim*, as an introductory section, in Ps. cvii (verses 2–6).

PSALM LVII

A PRAYER AGAINST UNJUST JUDGES

THIS poem seems to be directed against judges. They are accused of failing to do their duty, and, thus, of spreading iniquity on earth. Perverse from their earliest youth they are like serpents that will not be charmed into harmlessness. The psalmist begs earnestly of the Lord to destroy these unjust judges, and to give the just the happiness of seeing themselves speedily avenged. The judgment of the Lord will show to men that justice has, indeed, a reward, and that, in spite of the failure of human judges, there is a God who deals out genuine justice here below. The fact that *'elohim* can mean 'God,' as well as 'judges' gives a subtlety of meaning to the final verse in the Hebrew which cannot be suggested in a translation.

The spirit of this psalm is closely akin to that of Ps. lxxxi. It must belong to a time when corrupt practices were common among the administrators of the law. There practices, however, were not unfamiliar in any period of Israelite history. If David is the author of the psalm, he must be regarded rather as meditating here on the abstract sacredness of the judicial office, than as attacking his own officers. The Vulgate text, however, if it stood alone, might, perhaps, be interpreted of David's enemies (some of whom would be high administrative officers), and not necessarily of iniquitous judges generally.

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1. In finem Ne disperdas, David in tituli inscriptionem.

1. For the choir-leader: [according to the melody] "Destroy not": a *mikhtam* by David.

2. Si vere utique justitiam loquimini: recta judicate filii hominum.

2. If, indeed, ye are judges,
Judge what is just, ye children of men!

3. Etenim in corde iniquitates operamini: in terra injustitias manus vestræ concinnant.

3. Yet, ye devise evil in your hearts
And your hands weave injustice in the land.

4. Alienati sunt peccatores a vulva, erraverunt ab utero: locuti sunt falsa.

4. Perverse from their very birth were those sinners;
From the womb they have gone astray, and spoken lies.

5. Furor illis secundum similitudinem serpentis: sicut aspidis surdæ, et obturantis aures suas,

5. They have a fury like that of a serpent—
Like that of an adder which is deaf and stoppeth up its ears,

6. Quæ non exaudiet vocem incantantium : et venefici incantantis sapienter.

6. Which heareth not the voice of the snake-charmers,
Nor of the wizard when he duly chanteth his charms !

7. Deus conteret dentes eorum in ore ipsorum : molas leonum confringet Dominus.

7. God will shatter their teeth in their mouth
The teeth of the lions God will break.

8. Ad nihilum devenient tamquam aqua decurrens : intendit arcum suum donec infirmentur.

8. They will come to naught, like water that floweth by.
He keeps His bow bent until they sink down in helplessness.

9. Sicut cera, quæ fluit, auferentur : supercecidit ignis, et non viderunt solem.

9. Like wax that melts, they are carried away ;
Fire cometh down, and no more do they see the sun,

10. Priusquam intelligerent spinæ vestræ rhamnum : sicut viventes, sic in ira absorbet eos.

10. Before your thorns have seen themselves grown to a thorn-bush,
He will sweep them away, living, in the glow of His wrath.

11. Lætabitur justus cum viderit vindictam : manus suas lavabit in sanguine peccatoris.

11. The just man will rejoice when he seeth the punishment ;
He will bathe his hands in the blood of the sinner.

12. Et dicet homo : si utique est fructus justo : utique est Deus judicans eos in terra.

12. And men will say : 'Verily there is guerdon for the just one ;
Verily there is a God who judgeth those others, even on earth.'

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1. For the superscription see Ps. lvi. 1. For *mikhtam cf.* Ps. xv. 1.

2. There is considerable difference here between Hebrew and Vulgate. A slight emendation of the Massoretic text gives the sense : 'Do you verily speak justice, ye gods (=judges) ? Do ye judge what is fair, ye children of men ?' *Utique* (which would translate the Hebrew, *'ulam*) represents, probably, a primitive Hebrew *'elim* (for the judge was supposed to share in the divine attribute of justice.) *Cf.* Ex. xxii. 27 : in the second clause they are addressed as 'sons of men.' However *godlike* they ought to be they are indeed but *men.*

3. *Etenim,* 'nay rather' ; not merely do they not judge fairly, but all of them live in injustice. Justice deals evenly, and her symbol is the balance : but these judges *weigh out* injustice (to *concinnant* corresponds 'weigh' in Hebrew) throughout the land. Jerome has : *iniquitates manus vestræ appendunt.*

4. The same iniquitous judges seem to be spoken of here.

A vulva=ab utero, i.e. Since the moment when they left the womb. They were never qualified to be judges (*cf.* Isaias xlviii. 8).

5. The psalmist goes on to compare them, first to a venomous serpent, and then, to a raging lion. They are serpents which no art can lull into harmlessness. The writer seems to be quite familiar with snake-charming. When the charms failed to influence a serpent it was the custom to describe the serpent as 'deaf.'

6. The Bible frequently refers to snake-charming. *Cf.* Jer. viii. 17 ; Ecclesiastes x. 11, etc.

Incantans sapienter, the skilled charmer, duly reciting the formulæ.

7. The enemy now appears as a lion.

8. *Intendit arcum*, ' keeps bow bent,' *i.e.* continues shooting arrows, until the quarry sinks down (*infirmentur*), pierced with many darts.

9. The Hebrew is not quite clear here. It has been translated, usually : ' Like the snail that dissolves as it crawls ; like an untimely birth which the sun has never seen.' But the word translated ' snail ' occurs only here, and its meaning is not certain. Jerome has : *Quasi vermis tabefactus pertranseant ; quasi abortivum mulieris quod non vidit solem.* The general bearing of the imagery in all the texts is clear enough. The efforts of the wicked will come to naught. The ' fire ' of the Vulgate means, apparently, destroying fire which comes suddenly on them from heaven. For the Hebrew *nephel 'esheth* (' untimely birth ') the Greek translators read *naphal 'esh* (' fire fell '). The reading ' fire falleth ' may have been suggested by the melting wax preceding, and the burning thorn-bush following.

10. ' Before the thorns perceive that they have grown into a tree ' ; the ' thorn ' would be the little plant or slip, the bush, the full grown shrub, or large branch. The sense is that before the plans of the wicked are thought out, the Lord destroys them. There must be a proverb here, but the Vulgate has missed it. The Hebrew has : ' Ere your kettles can feel the [heat of the] thornbush ; He will blow it away, be it green or be it burning ' ; but the text is uncertain and this translation largely a guess. The Septuagint translators apparently read in their Hebrew text *sirim*, ' thorns ' ; but the Massoretic text has *siroth*, *i.e.* ' kettles.' Thorn-brambles were used, of course, to boil pots or kettles, and the Massoretic text probably means : before the kettle begins to feel the heat of the burning thorns, the fire (or the kettle or its content) is blown away. The picture is obviously suggested by the experience of travellers in the desert. Before the fire just lit is strong enough to heat the cooking-pot, a whirlwind comes suddenly and sweeps away the thorns of which the fuel consists, and possibly, also, the cooking-pot. Jerome renders : *Antequam crescant spinæ in rhamnum.*

The Latin commentators have usually taken *spinæ* as lesser sins (=the little shoot, or branch), and *rhamnus* as greater sins (the bush into which the shoot develops). The Greek συνιέναι ought to mean ' bring together ' (so that the Greek should be translated : ' before your shoots *form* the tree ') ; but the Latin translators took it as= *intelligere* (' before your shoots *recognise* that they have become a bush ').

Viventes is to be taken as referring to the sinners, who are to be swept away in the midst of their life, while they have no thought of death, *i.e.* suddenly.

11. The idea of the just revelling in the defeat of the wicked is familiar in the psalms. *Vindicta* is God's vengeance on the sinners. The Massoretic text has the more intelligible 'footsteps,' or 'feet,' instead of 'hands.' The slaughter will be so great that the just will have to *wade* in the blood of the wicked.

12. This last verse looks back to the beginning of the psalm. The doubt expressed in verse 2, as to whether there is any justice on earth, is here set aside. "Yes, indeed (men will say, when they see the fate of the wicked), there is a reward for justice: Yes! there is an *'Elohim* (=both 'God,' and 'Judges') who deals out justice on earth."

The double meaning of *'Elohim* gives a point to the Hebrew which cannot be adequately reproduced in the Latin.

PSALM LVIII

A PRAYER FOR HELP AGAINST RUTHLESS FOES

THIS psalm has several points of connection with Psalms liv–lvi. The sequence of thought in this psalm is not clear. We can see that the psalmist is surrounded by enemies who are insolent, treacherous, and blasphemous. Apparently these enemies move around, as a sort of robber-band, by night in the city. The psalmist likens them to the packs of hounds that prowl through the streets in search of food. The psalmist is not conscious of injustice in himself, and he prays earnestly for the punishment of his enemies. He will not have them exterminated forthwith, so that the people generally may have time to realise the meaning of their discomfiture. Again he compares his enemies to the prowling dogs that howl if they cannot find food. Strong in his confidence in the Lord the psalmist praises God as His Helper and Protector. Every morning he will sing a hymn of praise to the Lord who saves him, and will save him, from peril.

The psalm is arranged with considerable care. There are two chief sections 2–11 and 12–18, which perhaps ended similarly in the primitive text. These two chief sections are themselves subdivided by the refrain in verse 7 and verse 15. In the subdivisions the refrain *begins* the sub-section; in the main division the refrain *concludes* each section.

The inscription assigns the composition of the psalm to the period of David's life when Saul had his house watched, intending to capture and slay him, and David escaped through the loyalty and resourcefulness of his wife (I Kings xix. 11*ff.*). The description of the city (which is probably Jerusalem), with its bands of murderers, prowling for victims in its streets at night-time, does not fit in well with anything that is known of the early Davidic period. It will be remembered that Jerusalem did not become the capital and royal residence until David was already king for a considerable time. If the city here described is not Jerusalem, we cannot conjecture what city is meant. Would David have described the simple emissaries of Saul as insolent and treacherous and blasphemous? It must be admitted, that, apart from the tradition preserved in verse 1, we have no data to determine with exactness either occasion or date of this poem,

The whole group of psalms lv–lviii seems to stand out against a city-background of strife, treachery, oppression, dishonesty and general ungodliness. It is a feature of modern criticism to dogmatise confidently about the date at which all these things were likely. But, in reality, our knowledge of the exact conditions of Jerusalem at any particular period, is very meagre.

1. In finem, Ne disperdas, David in tituli inscriptionem quando misit Saul et custodivit domum ejus, ut eum interficeret.

1. For the choir-leader. [According to the melody of] ' Destroy not.' A *mikhtam* by David, when Saul had sent to have his house watched in order to kill him.

2. Eripe me de inimicis meis Deus meus: et ab insurgentibus in me libera me.
3. Eripe me de operantibus iniquitatem: et de viris sanguinum salva me.

2. Rescue me from my enemies, O my God,
And save me from them that rise up against me!
3. Rescue me from evildoers!
And from murderers save me!

4. Quia ecce ceperunt animam meam: irruerunt in me fortes.

4. For behold they make chase after my life!
The strong ones rush upon me.

5. Neque iniquitas mea, neque peccatum meum Domine: sine iniquitate cucurri, et direxi.

5. Yet there is no injustice in me,
And no sin, O Lord!
I go my way, and walk free from injustice.

6. Exsurge in occursum meum, et vide: et tu Domine Deus virtutum, Deus Israel,
Intende ad visitandas omnes Gentes: non miserearis omnibus, qui operantur iniquitatem.

6. Arise, and come to me and see!
And do Thou, O Lord, the God of Hosts,
The God of Israel, set Thy thought
On the punishment of all peoples!
Pity not one of those who do evil!

7. Convertentur ad vesperam: et famem patientur ut canes, et circuibunt civitatem.
8. Ecce loquentur in ore suo, et gladius in labiis eorum: quoniam quis audivit?

7. They will come again in the evening,
They will hunger like dogs,
They will prowl round the city.
8. Behold they will speak proudly;
And they will have a sword between their lips.
' For who ' [they think] ' heareth it.'

9. Et tu Domine deridebis eos: ad nihilum deduces omnes Gentes.

9. But Thou, O Lord, dost laugh at them.
All the peoples Thou esteemeth as nothing.

10. Fortitudinem meam ad te custodiam, quia Deus susceptor meus es:

10. My strength! to Thee will I hold fast:
For Thou, O God, art my Protector.

11. Deus meus, misericordia ejus præveniet me.

11. My God—His kindness doth hasten to help me.

12. Deus ostendet mihi super inimicos meos, ne occidas eos: nequando obliviscantur populi mei.
Disperge illos in virtute tua: et depone eos protector meus Domine:

12. The Lord will give me to see my pleasure on my foes!
Slay them not, lest my people forget:
Scatter them in Thy strength, and cast them headlong, my Protector, O Lord!

13. Delictum oris eorum, sermonem labiorum ipsorum: et

13. Because of the sin of their mouth and the speech of their lips,

comprehendantur in superbia sua.

Et de exsecratione et mendacio anuntiabuntur

14. In consummatione: in ira consummationis, et non erunt.

Et scient quia Deus dominabitur Jacob: et finium terræ.

May they be taken captives in their pride;
for by the curses and lies which they speak,

14. They show themselves fit for destruction, for an annihilating wrath.
And they will be no more:
And they shall know that God ruleth over Jacob,
And over the ends of the earth.

15. Convertentur ad vesperam et famem patientur ut canes: et circuibunt civitatem.

16. Ipsi dispergentur ad manducandum: si vero non fuerint saturati, et murmurabunt.

15. They will come again in the evening,
They will hunger like dogs,
They will prowl round the city.

16. They wander in groups searching for food
And if they are not sated they howl.

17. Ego autem cantabo fortitudinem tuam: et exsultabo mane misericordiam tuam.

Quia factus es susceptor meus et refugium meum, in die tribulationis meæ.

18. Adiutor meus tibi psallam, quia Deus susceptor meus es: Deus meus misericordia mea.

17. But I will sing Thy strength,
And will praise, in the morning, Thy kindness,
For Thou art my Protector,
And my refuge in the time of trouble!

18. O my helper, I will sing to Thee;
For Thou, O God, art my Protector,
My God of Kindness!

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1. For the superscription see Psalm xv. 1; lvi. 1.

4. *Ceperunt animam meam.* The Greek shows that the sense is: 'They hunt after my life.'

5. *Cucurri et direxi*; the two verbs together mean 'I live,' 'I come and go.' In the Hebrew the phrase refers to the evildoers: they hurry and make themselves ready against me. *Direxi* can be suppose to govern *via*, or *cor*, or *gressus* or some similar word.

6. It is strange to find here a prayer against *omnes gentes*. If God destroys *all* sinners, He must also destroy the enemies of David.

7. We cannot realise the full meaning of this verse, since we know nothing more than is here indicated of the situation in question. The enemies of the psalmist are compared to packs of savage, hungry dogs, ranging through an eastern town. The wandering packs of dogs searching for food in the street-refuse have always been familiar in the East (*cf.* Isaias lvi. 9*ff.*).

Circuibunt, 'they prowl through the streets.' The refrain in the Hebrew reads: 'They return in the evening and howl, and prowl through the city like dogs.'

8. *Loquentur in ore*, they speak arrogantly, or confidently. The *gladius* in their lips symbolises the bitterness of their blasphemous speech.

"For, they say, who hears us?" They assume that God will not heed their words or deeds, that He has no care for His servants. (For a similar sentiment, *cf.* ix. 32; lxiii. 6.)

9. But God does heed, and laughs their blasphemous presumption to scorn.

10. It seems best to take *custodire* intransitively here. Taken with *ad* it will mean, 'to hold fast by.' *Fortitudinem meam*, is then apositional to *te*—I will hold fast to Thee, my Strength (practically same sense as Hebrew).

11. *Deus meus, misericordia ejus* is equivalent to *misericordia Dei* (*cf.* x. 5 : *Dominus in cœlo sedes ejus*).

Prœveniet, hurry to one's aid.

12. *Ostendet*, etc., 'will let me feast my eyes on my defeated foes.' *Cf.* liii. 9.

Ne occidas eos : why this petition ? If God destroyed the wicked ones suddenly, the 'people' of the psalmist might soon forget the quickly executed vengeance of God. God is asked to make an example of the enemies which will be obvious to all for a long time. He is asked to scatter them, and to cast them down from their position of influence.

13. *Delictum* and *sermonem* are sometimes taken as accusations depending on *depone*. It is better to take them as accusatives of reference—as in the translation above.

Comprehendantur may mean that they are to be enmeshed, caught as in a snare, by their pride, *i.e.* by their own blasphemies.

Et de execratione et mendacio annuntiabuntur : in the translation *annuntiabuntur* is taken in a medial sense ; they announce themselves as ready, they make application for, destruction (*consummatio*), yea, for destroying wrath, by their curses and their lies. The Latin goes its own way here, and that way is a difficult one. Jerome has *Maledictionem et mendacium narrantes : consume in furore, consume ut non subsistant.* The passage has been very variously explained. The English translation given above incorporates reasonable possibilities.

15. The poet had been looking into the future. He now looks again at the troublesome world around him. In this further section the psalmist contrasts the nightly prowling of the wicked ones with his own diligence in the service of God.

16. They are like the dogs, prowling in groups, and howling when they do not find enough to sate them.

17. The psalmist comes early in the morning (contrasted with the night of the prowlers) to the Temple (?) to sing the praises of God's mercies towards himself.

18. This verse is so like verse 10–11 that it is reasonably regarded as an accidentally shortened form of the resembling passage in 10–11. Thus there are two sections *ending* with the refrain *Deus, susceptor meus es ; Deus meus ; misericordia ejus prœveniet me*, and two subsections *beginning* with the refrain *Convertentur ad vesperam*, etc. (verses 7 and 15).

PSALM LIX

HELP US, O LORD, ACCORDING TO THY PROMISE!

THE general meaning of this difficult psalm is probably best seen when it is regarded as consisting of parts assigned to several different speakers or singers. The translation below suggests a possible and likely arrangement of the sections assigned to the various singers or speakers. The poem is introduced by a complaint that God has abandoned His people in battle; from which we infer that the nation has recently met with serious military reverses. The defeat of Israel has been dreadful, like an earthquake, and the people have reeled from the shock of it like men who have drunk of a 'staggering' wine. In verses 6–7 another set of singers hymns the hope that the Lord will again be the Leader of His people, and save them from their foes. Then, in verses 8–10, a voice sings an oracle which promises victory to Juda and Ephraim, and, apparently, defeat to Sichem, and the Valley of Tents, and to Moab, Edom, and Philisthia. Sichem symbolises the country west of the Jordan, and the Vale of Tents (=Sukkoth) the land east of the river. Juda and Ephraim are thus promised victory over the land on both sides of the river, and over the ancient foes on their frontiers. The king, or the general, of the Israelites speaks in verses 11, 12. He is about to go forth on a military expedition. The 'fortress-city' is, apparently, the goal of the expedition, and the context suggests that it may be one of the chief cities of Edom. The expedition may not hope for success unless the 'Lord of the Battle Hosts' goes forth, as of old, with the army. The two concluding verses are the confident cry of the people. In God alone they hope, but they are confident that He will be with their armies.

It is to be noted that verses 8–14 of this psalm appear again as the second part of Psalm cvii. They are, perhaps, a portion of an ancient oracle dealing with the military victories of Israel during the early part of the reign of David. There is no real ground for refusing to ascribe such an oracle to David, and the connection of the poem with the Aramean and Edomite campaigns of David, suggested by the title, is, thus, to a certain extent, reasonable. But the general situation of Israel at the time of David's Aramean wars

was not that of a people recently defeated heavily in war (*vid.* II Kings viii ; I Paral. xviii). Possibly, however, while David was engaged against the Arameans in the north, the Edomites may have made a victorious incursion into Juda from the south ; but this is only a conjecture to explain the inscription of this psalm.

1. In finem, Pro his qui immutabuntur, in tituli inscriptionem ipsi David in doctrinam,
2. Cum succendit mesopotamiam Syriæ, et Sobal, et convertit Joab et percussit Idumæam in valle Salinarum duodecim millia.
3. Deus repulisti nos, et destruxisti nos : iratus es, et misertus es nobis.

4. Commovisti terram, et conturbasti eam : sana contritiones ejus, quia commota est.
5. Ostendisti populo tuo dura : potasti nos vino compunctionis.

6. Dedisti metuentibus te significationem : ut fugiant a facie arcus.
Ut liberentur dilecti tui :
7. Salvum fac dextera tua, et exaudi me.

8. Deus locutus est in sancto suo : Lætabor, et partibor Sichimam : et convallem tabernaculorum metibor.
9. Meus est Galaad, et meus est Manasses : et Ephraim fortitudo capitis mei.
10. Juda rex meus : Moab olla spei meæ.
In Idumæam extendam calceamentum meum : mihi alienigenæ subditi sunt.

11. Quis deducet me in civitatem munitam : quis deducet me usque in Idumæam ?
12. Nonne tu Deus, qui repulisti nos : et non egredieris Deus in virtutibus nostris.

13. Da nobis auxilium de tribulatione : quia vana salus hominis.
14. In Deo faciemus virtutem : et ipse ad nihilum deducet tribulantes nos.

1, 2. For the choir-leader. . . a *mikhtam* by David. . . When he had devastated Mesopotamian Syria and Sobal, and Joab turned about, and smote Edom in the valley of Salt—12,000 men.

(First choir)
3. O God, Thou hast rejected us and cast us down :
Thou wert angry with us—but again, Thou dost pity us !
4. Thou didst make the earth to quake, and Thou hast riven it.
O heal its rents, for it still doth totter !
5. Bitter things hast Thou made people see ;
Thou hast given us draughts of staggering wine.

(Second choir)
6. Thou gavest them that fear Thee a banner,
That they might fly before the bow,
That Thy loved ones might be rescued :
7. Save with Thy right hand, and hear me!

(A solo-singer)
8. God hath spoken in His sanctuary :
' I will gladly divide Sichem ;
And measure out the Valley of Tents.

9. Mine is Gilead, and mine is Manasses ;
And Ephraim is my head's defence ;

10. Juda is my king.
Moab is the wash-basin which I desire ;
On Edom I cast my shoe ;
To me the Philistines are subject.'

(The King ?)
11. Who will lead me to the fortress-city ?
Who will lead me to Edom ?

12. Wilt Thou not, O God, Thou who hast rejected us ?
Wilt Thou not march forth once again with our armies ?

(The people)
13. Grant us rescue from our peril,
For idle is the help of men !

14. In God we shall do mightily ;
And He will bring our enemies to naught !

1, 2. *Pro his qui immutabuntur:* here, as in Ps. xliv and lxxix, the Greek translators read in Hebrew *'al sheshshonim,* instead of the Massoretic *'al shushan 'eduth* which is usually regarded as meaning 'According to the Lily of the Testament.' This may, possibly, be the name of the melody after which the psalm was to be sung. 'Lily of the Testament' may, however, like 'Hind of the Dawn,' be the name of a group of singers. For the historical events referred to see II Kings viii, and I Paral. xviii. II Kings viii. 13 speaks of the slaughter of 18,000 Edomites in the Valley of Salt. The difference of the texts in regard to the number is due to a copyist's error. The Valley of Salt is east of Beersheba.

Succendere, 'savage,' 'destroy.' *Mesopotamia Syriae* included the whole area between the Euphrates and Tigris, and not merely the southern portion of it. *Sobal* is the Hebrew Soba, an Aramaic kingdom.

3. This is a clear reference to a recent military catastrophe. The *nos* points to choral singing, as suggested in the translation. Though God was angry with the people, there are signs again of His favour. The mere gathering of an Israelite army to attack Edom would be impossible unless God were propitious.

4. The country has suffered greatly, and help is urgently needed.

5. The people have been given to drink of the cup of God's wrath, and stagger like men who are drunk with alcohol.

For the thought of a cup of God's wrath, compare Jer. xxv. 15 *ff.* 'For thus said Yahweh, the God of Israel, unto me: Take this cup of foaming wine from my hand, and make to drink of it all the peoples to whom I shall send thee. They will drink, and reel to and fro, and be mad, because of the sword which I am about to send among them. And I took the cup from the hand of Yahweh, and made to drink all the peoples unto whom Yahweh had sent me. . . . 18. And thou shalt say unto them: Thus saith Yahweh of Hosts, the God of Israel: Drink ye and be drunken and spue and fall and rise no more, because of the sword which I am about to send among you.' Again Ps. lxxiv. 9:

> 'A cup hath Yahweh in His hands,
> Filled with foaming wine.
> He spiceth it and poureth therefrom:
> Even to the dregs the godless must drain it.'

For the cup of wrath as a 'cup of staggering,' see Isaias li. 17*ff.*:

> Awake! Awake! Arise, Jerusalem!
> Thou who hast drunk from Yahweh's hand the cup of His wrath!
> Thou who hast drunk the cup of staggering—hast drunk it to the dregs!
> —(*Cf.* Is. li. 22)

In Zach. xii. 2 the Lord promises to make Jerusalem a 'cup of staggering' for all the peoples round about it. The 'cup (or, the wine) of staggering' is obviously the same as the 'cup of God's wrath.' *Vinum compunctionis* ought to mean a wine that causes bitter or gnawing pain, and it is not readily obvious how *compunctio* has come

to represent the Hebrew *tar'elah* (reeling, staggering). *Compunctio* is a rendering of the Septuagint κατάνυξις. This substantive occurs only here and in one other place in the Septuagint. The other place is Isaias xxix. 10, where it translates *tardemah* (deep sleep). In Ps. iv. 5 ; xxix. 13 ; xxxiv. 15 forms of the verb κατανυγῆναι are used to render the Hebrew verb *damam* (to be dumb, to be dumbfounded—as a result of grief, anguish, fear or other violent emotion). It is difficult to see how the idea of piercing or being pierced conveyed in κατάνυξις and κατανυγῆναι (and in *compunctio* and *compungere*) was discovered by the authors of the Septuagint version in *damam* (to be silent), *tar'elah* (staggering), or *tardemah* (deep sleep). It is possible that the use of κατανυγῆναι in the psalms as a translation of *damam* is due to the example of the author of the Septuagint version of Leviticus x. 3, who employs κατενύχθη to translate *yiddom* (from *damam*) : κατανυγῆναι having been once used (though, perhaps mistakenly) by a writer of great authority to translate *damam*, the idea of silence (whether that of anguish, grief or stupefaction) came to be associated by the later Septuagint translators with the verb itself κατανυγῆναι, and with its derivatives. There remains the difficulty that in this psalm passage κατάνυξις (*compunctio*) is used apparently to render *tar'elah* (staggering). The fact, however, appears to be, that the Septuagint translator read here, as in Isaias xxix. 10, *tardemah* (deep sleep). 'Sleep' and 'silence' are, perhaps, closely enough connected, to be rendered by the same Greek word. There is some evidence that *tardemah* was read in this psalm passage by Aquila and by Jerome also. Aquila translates 'wine of staggering' by ὄινον καρώσεως (wine of torpor), and we know that Symmachus rendered *tardemah* in Isaias xxix. 10 by κάρωσις. Thus, it is highly probable that Aquila read here *tardemah*. Jerome's rendering *vinum consopiens* in verse 5 of our psalm makes it probable that Jerome also read *tardemah* in this verse (In Isaias xxix. 10 the Vulgate has *spiritus soporis*). In Roms. xi. 8, St. Paul uses κατάνυξις to express (apparently) stupidity or insensibility. It may be, however, that κατάνυξις was not popularly derived, in the Hellenistic period, from κατανύσσω (to pierce), but was connected mistakenly with νυστάζειν, κατανυστάζειν, (to be sleepy). It could be thus used to express every condition of sleepy insensibility and stupefaction, and could even render fairly well the Hebrew, *tar'elah* (staggering caused by wine).

6. This is an obscure verse as it stands in the Vulgate. It might be taken to mean that God has always warned His people by some sign against the folly of resisting foes whose victories were certain. The 'bow' would then symbolise the victorious enemies. The *significatio*, to judge by the Hebrew equivalent, *nes* (banner, standard) would consist in the raising of a banner ; and the suggestion would be that God has always been timely in raising a banner for Israel, not

to rally the nation for battle and victory, but to assemble her fugitives for safe retreat. Some modern commentators, taking this view of the verse, have found in it a complaint in sarcastic form. It is not, however, necessary to find any sarcasm here. The Hebrew verb which is represented by *fugiant* in all probability does not mean to fly. The Hebrew substantive *nes* (standard, banner) and the Hebrew verb *nus* (fly, retreat), are apparently, but not certainly, from the same root. The phrase, 'Thou hast given to those who fear Thee a *nes l^{e}hithnoses*' does not mean 'Thou hast given them a banner for flight,' but, more likely, 'Thou hast given them a standard for rallying (to rally themselves)' There is no sarcasm in this, but an expression of complete confidence in God. The *nes* in the case, is probably Yahweh Himself (as in Exod. xvii. 15, where He is called by Moses *Yahweh nissi*, 'Yahweh, my banner!'). There is no difficulty in postulating in addition to *nus*, 'to fly,' a Hebrew verb *nus* which in the reflexive forms would mean 'to gather to a standard.' The Massoretic text gives here another unusual form—*ḳoshet*, instead of *ḳesheth* (bow). This form *ḳoshet* is due to Aramaic influences, and its presence here suggests, perhaps, that we should not hesitate to find in *hithnoses* another unusual Hebrew word. The oracle which follows shows what may be expected when the Lord takes His place, as in the old days of Israel's conquests, at the head of Israel's battle hosts. The *dilecti* are the people of the Lord.

8–10. These verses are uttered by a singer who speaks, as one inspired, in the name of the Lord. The words are an old promise of victory given in the days of David's conquests. What God did once He will do again! The words of the oracle follow naturally on the outburst of confidence in verses 6–7. The oracle is said to have been given originally in the Lord's shrine or sanctuary—*Deus locutus est in sancto suo*. Sichem (Shechem) represents the country west of the Jordan: the Vale of Tents (=Sukkoth in Gilead) represents the land east of the river. Together the two places are equivalent to all Palestine. Gilead and Manasses in verse 9 are often taken as corresponding respectively to the Vale of Tents and Shechem of verse 8. Yet, since Manasses was settled on the east side as well as on the west side of the Jordan, it is possible that Gilead and Manasses designate together the whole of the Promised Land to the east of the river. Ephraim and Juda would then designate all the territory west of the Jordan. To God the whole of Palestine belongs. Ephraim, the strongest of all the tribes, is described as His helmet (*fortiduo capitis*), as if God were imagined as a warrior, (or, the sense may be that Ephraim is to be compared to the horns with which the ox attacks and defends: in Deut. xxxiii. 17 the House of Joseph is the Bull which pushes the nations with his horns to the ends of the earth. *Cf.* Ps. xliii. 5). Juda, from whom, according to Gen. xlix. 10, the Ruler should go forth, is God's 'sceptre-bearer' His wise and prudent

ruler. Ephraim typifies, then, the strength, Juda the prudence, of Israel.

The fate of Moab is to become the *olla spei meae*—the 'washing-basin' which the Lord desires. The Greek translators read *raḥṣi* (in Hebrew, 'my washing') as if it were from the Aramaic root *r^{e}ḥaṣ*, 'to hope.' The washing basin as a receptacle of uncleanness, typifies the humiliation of Moab. On Edom will be cast the shoe which will symbolise its complete defeat and subjugation. The *Alienigenae* (the Philistines: Hebrew, *P^{e}lesheth*) will also be made vassals of Israel. (One may well compare with verses 10–11 the striking prophecies of Jeremias against the Philistines, Moab and Ammon and Edom in chapters 47–49 of his Book.)

11–12. The present leader of the people longs for a return of the former favour of the Lord so strongly expressed in the oracle, and begs for a renewal of victories.

The *civitas munita* is some definite city which the Israelite general (or king) hopes to capture—possibly Petra, the capital of Edom. Will not Yahweh deign again, as of old, to lead to victory the hosts of Israel?

13–14. The people are full of the hope that their leader's prayer will be granted and burst out into a cry of exulting confidence.

PSALM LX

A PRAYER OF AN EXILE FOR THE KING

THE singer is far away from Jerusalem, and longs to return so that he may dwell again in the Tent of the Lord under the shelter of the Lord's protecting pinions. He adds a prayer for the safety of Jerusalem's king. If his prayers are heard he will fulfil his vows, *i.e.* his promise to glorify with praising song the name of the Lord for ever.

The psalm is assigned by the inscription to David. Yet it includes a prayer for the king. If, then, David is the author of the poem, the prayer for the king must be regarded less as a prayer for himself, than as a petition for the fulfilment of Nathan's prophecy of the permanence of David's throne (II Kings vii. 12–16). Since that prophecy was to be fulfilled in the Messias, this psalm has been often regarded as Messianic. On the theory of Davidic authorship, the psalm is usually assigned to the period of Absalom's rebellion when David had to fly to the country east of the Jordan, the 'ends of the earth' of verse 3. Modern critics, who reject Davidic authorship, are forced to admit at least a pro-exilic date for the psalm on account of the prayer for the king.

1. In finem, in hymnis Davd.	1. For the choir-leader. . . . By David.
2. Exaudi Deus deprecationem meam: intende orationi meæ.	2. Hear, O God, my crying! Give heed to my prayer!
3. A finibus terræ ad te clamavi: dum anxiaretur cor meum, in petra exaltasti me. Deduxisti me.	3. From the ends of the earth I cry to Thee, when my heart is straitened. On a rock Thou hast set me (safely); Thou dost guide me.
4. Quia factus es spes mea: turris fortitudinis a facie inimici.	4. For Thou art my hope, A strong tower against my foe!
5. Inhabitabo in tabernaculo tuo in sæcula: protegar in velamento alarum tuarum.	5. Let me dwell for ever in Thy Tent! Let me be safe in the protection of Thy pinions!
6. Quoniam tu Deus meus exaudisti orationem meam: dedisti hæreditatem timentibus nomen tuum.	6. For Thou, my God, dost hear my prayer; A sure possession Thou dost give to those who fear Thy Name.
7. Dies super dies regis adjicies: annos ejus usque in diem generationis et generationis.	7. Add days to the life-time of the King! Multiply his years unto the time of generations most remote!
8. Permanet in æternum in conspectu Dei: misericordiam et veritatem ejus quis requiret?	8. Let him abide for ever before God! Who shall search into his kindness and his truth?

9. Sic psalmum dicam nomini tuo in sæculum sæculi : ut reddam vota mea de die in diem.	9. Thus will I sing to Thy Name for ever, That I may fulfil my vows each day.

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1. *In hymnis,* here and in Ps. xlvi. 1, corresponds to the Hebrew *'al n^{e}ginoth,* which is usually rendered, 'on stringed instruments.' There may be here, however, the name of a group of official chanters, so that the superscription may mean : 'For the choir-leader of the group *ng^{e}inoth.*'

3. The *fines terræ* may be remote districts of Palestine, such as the land east of the Jordan ; or they may be lands far away from Palestine, such as Babylonia, or other distant lands where Hebrew exiles lived. The *fines terræ* have been usually understood of David's eastern headquarters during the rebellion of Absolom—Mahanaim. David's heart is uneasy even though victory is at hand. *In petra exaltasti . . . deduxisti.* The Hebrew verbs in this phrase seem to have an optative sense : 'O that Thou wouldst lead me up the rock that is too high for me.' The 'rock' is the place of safety, out of reach of his foes. Some commentators are inclined to identify it with Jerusalem. In the Vulgate the sense is obviously that the psalmist's hopes are set on God, as on a high and impregnable rock of safety. God is a 'strong tower' of refuge and defence against the foe. *Cf.* Prov. xviii. 10.

It is possible, as has been said, to understand the *fines terrae* as the land of exile. In that view the whole psalm must be taken as descriptive of the feelings of the Jewish people in the Babylonian Exile. They long ardently to return to the sanctuary of God in Jerusalem. They look forward (verses 6–9) to the re-establishment of their nation, and to the restoration of its ancient glory. The king for whom they pray is the Ideal King, the Messias. This explanation of the psalm (which is accepted by Knabenbauer) must reject Davidic authorship, or suppose that the psalm was composed by David, without reference to the circumstances of his own career, as a prophet forecasting the emotions of a generation four hundred years later than his time.

The Hebrew of verse 3*b* differs from the Vulgate. It reads : 'when my heart fainteth, Thou wilt lead me to a rock that is too high for me.' The 'rock that is too high for me' is, in Hebrew, *ṣur yarum mimmenni.* For *yarum mimmenni* the Greek translators read *y^{e}rom^{e}meni, exaltasti me.* The 'rock' referred to does not fit well into the context—though a meaning can be found for it, as above. An easy emendation of the Hebrew—reading *baṣṣar,* instead of *b^{e}ṣur*—would give the sense : 'In trouble which is too great for me, Thou guidest me' (or, 'mayest Thou guide me').

5. *Inhabitabo* and *protegar* are optative : 'Fain would I dwell,' etc.

The Tent is, probably, the Lord's dwelling-place in Jerusalem. There the Lord protects the city of His choice, as the eagle protects its young with outstretched pinions. *Cf.* Exod. xix. 4 ; Ps. xxxv. 8.

6. The Lord has been kind to him hitherto and will be kind to him now again.

Hæreditas, a fixed and sure possession. The sense of the Vulgate is : " Thou rewardest those that fear Thee." The Hebrew is somewhat obscure. It says : ' Thou givest the inheritance of those that fear Thy name.' It has been suggested to read *'aresheth* (wish) instead of *yerushshath* (possession of) ; this would give the sense : ' Thou hast granted the desire of those who fear Thy name.'

7. Since no one could reasonably pray that a particular king might reign for ever, the prayer is probably to be understood as uttered for a royal house or dynasty. It could, thus, be spoken by David himself in view of Nathan's promise, and in view of the Messias who was to restore and make perpetual the glory of David's house.

8. The *misericordia* and *veritas* are those of the king. Who can estimate them ? Who can measure the grace which the king received ? The Hebrew seems here, again, to imply that " Graciousness " and " Truth " are, as it were, two angels of God who protect the royal throne : " Send forth Graciousness and Truth, that they may guard him." *Cf.* xxxix. 12.

Quis is due to the reading by the Greek translators of the Hebrew *man* (imperative *piel* of *manah*, ' appoint ') as the Aramaic interrogative pronoun, *man*. The Greek translators were obviously more familiar, as we should expect, with Aramaic than with Hebrew. The Vulgate text, as it stands, must, of course, be explained in the way just suggested.

9. The singer will announce God's goodness in hearing his petitions : he will announce it by daily songs of praise. This is his vow and daily will he fulfil it.

PSALM LXI

CONFIDENCE IN GOD

THE theme of the psalm, as we see from the refrain (2–3, 6–7), is quiet confidence in God in time of need. The special need or trouble in which the psalmist finds himself is the treacherous hostility of slanderers who would destroy him as one casts down a tumbling wall. But the psalmist feels himself secure in God's care and he tells the people generally to put all their trust, like himself, in God. His enemies are but frail mortals and the poet warns them not to put their hope in violence and injustice. The final verse is an address to God recalling His mercy, but emphasising also His justice.

The psalm may, probably, be assigned to the period of Absalom's revolt, when David was surrounded by hypocritical foes who were convinced that David's kingship was tottering like a tumbling wall. The general tone of the psalm recalls that of Ps. iv, xxxviii, xli, xlii. The theme of the psalm recalls the oracle given to Isaias for Achaz (Is. vii, 4; *cf.* vii. 9). Most commentators note particularly the general likeness of Psalm lxi to Psalm iv.

1. In finem, Pro Idithun, Psalmus David.

1. For the choir-master, . . . A psalm of David.

2. Nonne Deo subjecta erit anima mea? ab ipso enim salutare meum.

2. Is not my soul submissive unto God?
For from Him comes my rescue.

3. Nam et ipse Deus meus, et salutaris meus: susceptor meus, non movebor amplius.

3. For He, indeed, is my God, and my Saviour, my Protector;
No more shall I be shaken!

4. Quousque irruitis in hominem? interficitis universi vos: tamquam parieti inclinato et maceriæ depulsæ?

4. How long will ye set upon a man and slay him, all of you?
(As one casts down) a tumbling wall, a falling fence!

5. Verumtamen pretium meum cogitaverunt repellere, cucurri in siti: ore suo benedicebant, et corde suo maledicebant.

5. All their thought is set on destroying my honour.
In thirst I wander here and there,
With their mouth they bless, and in their heart they curse.

6. Verumtamen Deo subjecta esto anima mea: quoniam ab ipso patientia mea.

6. But be thou, my soul, submissive to God!
For on Him my patient endurance depends;

7. Quia ipse Deus meus, et salvator meus: adjutor meus, non emigrabo.

7. For He is my God and my Saviour, my Rescuer;
I will not depart from Him.

8. In Deo salutare meum, et gloria mea : Deus auxilii mei, et spes mea in Deo est.
9. Sperate in eo omnis congregatio populi, effundite coram illo corda vestra : Deus adjutor noster in æternum.

8. In God is my salvation and my honour,
(He is) my rescuing God, and my hope rests on God.
9. Put your trust in Him, all ye Congregation of the People,
Pour out your hearts before Him ;
God is our Helper for ever.

10. Verumtamen vani filii hominum, mendaces filii hominum in stateris : ut decipiant ipsi de vanitate in idipsum.

10. Vain, in truth, are the children of men ;
Deceitful are the sons of men in the weighing-scales ;
So that in their utter emptiness they completely deceive.

11. Nolite sperare in iniquitate, et rapinas nolite concupiscere : divitiæ si affluant, nolite cor apponere.
12. Semel locutus est Deus, duo hæc audivi, quia potestas Dei est,
13. Et tibi Domine misericordia : quia tu reddes unicuique juxta opera sua.

11. Put not your trust in injustice, and covet not plunder.
If wealth flow in, set not the heart thereon.
12. Once did the Lord speak, and these two things I heard :
' Power is God's,
13. And to Thee, Lord, belongeth pity ' :
' Thou requitest each one according to his works.'

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1. In Ps. xxxviii we have the superscription, *ipsi Idithun*, here, and in Ps. lxxvi, *pro Idithun*. The Massoretic text distinguishes apparently between *Y^e^dithun* as the name of a choir-master of David, in Ps. xxxviii, and *Y^e^duthun* as perhaps the name of a choir of official singers, in this psalm and in Ps. lxxvi. In this psalm, and in Ps. lxxvi, it has been proposed to translate the superscription : ' Property of the choir-master of the *Y^e^duthun*—group of singers.' It is to be noted, however, that the Vulgate (following the Greek) reads *Idithun* in all the three psalm passages above referred to. Jerome also reads in all three places *Idithun*. *Y^e^duthun* (read also *Y^e^dithun*) appears as a music director of David in I Paral. ix. 16 ; xvi. 38, etc. This *Y^e^duthun* was probably the same as the chief-singer Ethan (I Paral. xv. 17, 19). There is no evidence, outside the three psalm titles, xxxviii. 1 ; lxi. 1 ; lxxvi. 1, for the existence of a group of official singers called *Y^e^duthun*, or *Y^e^dithun*. The three *Y^e^duthun* psalms are somewhat similar in theme, emphasising the shortness of man's life and the futility of his striving, when looked at *sub specie æternitatis*.

2. The Hebrew has : ' Verily unto God (better, Yahweh) my soul is still ' ; the stillness is the undisturbed peace of fullest confidence. The particle *'akh* (verily) begins verses 2, 3, 5, 6, 7, 10. *Cf.* Ps. xxxviii. *Subjecta*, ' submissive,' ' resigned.' Submission is shown by stillness.

3. *Nam et ipse*, for ' surely *He*.' The Greek text has changed the Hebrew here, as often, where names or epithets of God are in question. The Hebrew runs : " Verily He is my Rock, my Help, my Fortress." *Amplius* translates the Hebrew *rabbah* (greatly) which is, perhaps, a corruption of the familiar word *selah*.

4. 'Why will they rush upon a man (the psalmist) to cast him down, as one casts down a tottering wall or fence?' (Not, 'as if he were a tottering wall,' etc.). *Tanquam* represents the Hebrew *k*^{e}—'as happens in the case of.' The tottering wall would symbolise well the uncertainty of David's position when he had to fly from Jerusalem to escape from Absalom.

Maceria, a wall or fence (Ps. cxliii. 14 *Ruina maceriæ*=a breach in the city-wall).

5. *Pretium* seems, in view of the Hebrew, to mean honour, position of dignity. The psalmist's enemies wish to cast him down from his place of honour.

Cucurri in siti is sometimes explained as implying the speed of the psalmist's flight from his foes with its consequent fatigue and thirst. The Hebrew is here different: "They plan to drag (him) down from his height; in a lie they delight." The Greek text, as it stands, might be rendered either by *cucurri* or by *cucurrerunt*, referring thus, either to the haste of the psalmist's flight, or to the speed of his enemies' pursuit. The reference to lying in the Hebrew fits in best with what follows. The enemies of the psalmist greet in friendly fashion with their lips, but in their heart is a curse. The difference between the Massoretic text and the Vulgate in verse 5 cannot be fully accounted for.

Cucurri in siti takes the place of *yirṣu kazabh*—'in a lie they delight': *yirṣu* became for the Greek translators *yaruṣu* = ἔδραμον (which the Vulgate took as a singular, *cucurri*): *kazabh* (a lie) could not easily be transformed so as to give any basis for the translation ἐν δίψει (*in siti*), but, possibly, the Greek ἐν ψεύδει came to be read as ἐν δίψει.

The *pretium meum* of the Vulgate represents a Hebrew text, *mas'ethi*: the Massoretic text has *miss*^{e}*'ethi*,—'from my high position.' The Greek τίμη combines, to some extent, the two Hebrew readings.

6, 7. The refrain. *Cf.* verses 2–3.

Patientia, 'endurance, perseverance.' In God he hopes patiently for better things.

Emigrabo—go forth from God. Hebrew: 'I shall not be shaken.'

8. In Hebrew: "On God rests my safety and honour: my Strong Rock, my Refuge is God." The Greek text has toned down the anthropomorphisms of the Hebrew.

9. *Omnis Congregatio populi*, the whole nation of Israel. The Massoretic text, reading *'eth* (time) where the Greek translators read *'*^{a}*dath* (congregation), means: "Trust Him at all times, ye people!"

10. Between verses 9 and 10 some commentators would insert again the refrain of verse 2. In God alone, and not in men, must one trust. When men are tested on the scales they will disappoint every expectation that has been placed in them. They shoot up

(according to the Hebrew) in the balance, and are altogether light and valueless. ' They are lighter than a breath ' (Hebrew).

In idipsum, ' altogether ' (*cf.* iv. 9) : they are altogether deceptive because of their emptiness and worthlessness. If man, then, is weighed in the balance of worth, his scale shoots up as if it were empty, and he utterly deceives all hopes set on him.

The Hebrew *mehebhel* ' [lighter] than a breath ' was taken by the Greek translators as=' from emptiness ' : hence *de vanitate. Ut decipiant* is due to reading *l*^{e}*'oloth* (' unto injustice,' ' unto deception ') instead of the Massoretic text *la'*^{a}*loth* (' when they—the scales—mount up ').

That a contrast is intended between two sets of *filii hominum* because the Hebrew has in the first clause *b*^{e}*ne 'adam,* and in the second *b*^{e}*ne 'ish,* is not very probable. More likely we have here an ordinary instance of parallelism.

11. *Iniquitas,* according to the Hebrew, is extortion, or wealth due to extortion (*rapinæ*).

Cor apponere, ' to care,' ' to set the heart on.'

12. The verse obviously means : God spoke once, and I heard Him say two things : (*a*) ' Strength and loving-kindness belong to God ' ; (*b*) ' God requites each one according to his deeds.' For the form of this verse compare the style of Proverbs in such verses as xxx. 21, 29, etc.

PSALM LXII

THE POSSESSION OF GOD

THE central thought of this psalm is that the highest good, and chiefest blessing is the possession of God. It is the same thought which we find in Ps. lxxii. 24–26; xxxv. 8–10; xciii. 17–19, etc. The reference to "morning" in verses 2 and 7 led to the use of the psalm as a morning-song in the ancient Church. The position of the singer is clear. He is far from the House of God and longs to visit it again. He lives, for the moment, among enemies that seek his life; but he expects that their overthrow is at hand. The reference to the 'desert' in the title may be due to verse 3. The Hebrew text makes it the desert of Juda; while in the Vulgate it appears as the desert of Edom. The Edomite desert lay between Molada and the Arabah on the route which David had to travel when he fled to the land of Moab (I Kings xxii. 3). The 'desert of Juda' would fit in with David's movements both during his flights from Saul, and his retreat before Absalom. If David is the author, verse 12 must be taken as implying that the poem was written after the death of Saul, when David was really king. Thus the psalm would be more naturally associated with the time of Absalom's revolt, and 'desert of Juda' would be the better reading. In view of the probability that the reference to the 'desert' in the superscription is due to the phrase 'In the bleak, pathless, arid land' of verse 3, it is important to note that the Massoretic text may by a very slight change, be made to mean: '*Like* a bleak, pathless, arid land.' The sense would be, then, that the singer longs for God as the parched land longs for water (as in Ps. cxlii. 6: *anima mea sicut terra sine aqua tibi*), and there would be no reference to a sojourn of the psalmist in a desert. The Syriac Psalter takes this view of the text. This reading would exclude the controversy as to whether the psalm was written by David in the Idumean or Judean desert, but it leaves the question of Davidic authorship untouched. To obviate the difficulty against Davidic authorship suggested by verse 12 some commentators have proposed to regard that verse as a late addition to the psalm.

1. Psalmus David cum esset in deserto Idumææ.

2. Deus Deus meus ad te de luce vigilo.
Sitivit in te anima mea, quam multipliciter tibi caro mea.

3. In terra deserta, et invia, et inaquosa: sic in sancto apparui tibi, ut viderem virtutem tuam, et gloriam tuam.

4. Quoniam melior est misericordia tuo super vitas: labia mea laudabunt te.

5. Sic benedicam te in vita mea: et in nomine tuo levabo manus meas.
6. Sicut adipe et pinguedine repleatur anima mea: et labiis exsultationis laudabit os meum.
7. Si memor fui tui super stratum meum, in matutinis meditabor in te:
8. Quia fuisti adjutor meus.
Et in velamento alarum tuarum exsultabo,
9. Adhæsit anima mea post te: me suscepit de tera tua.
10. Ipsi vero in vanum quæsierunt animam meam, introibunt in inferiora terræ:
11. Tradentur in manus gladii, partes vulpium erunt.
12. Rex vero lætabitur in Deo, laudabuntur omnes qui jurant in eo: quia obstructum est os loquentium iniqua.

1. A psalm of David when he was in the Edomite desert.

2. O God, my God, after Thee do I long in the morning;
My soul doth thirst for Thee;
And how greatly doth my body thirst for Thee,
3. In the bleak, pathless, arid land!
Thus was I wont to appear before Thee in the Sanctuary,
To look upon Thy power and Thy majesty:
4. For Thy graciousness is more pleasing than life
And my lips shall praise Thee.

5. Thus will I praise Thee all my life long,
And unto the praise of Thy name will I lift up my hands.
6. As with marrow and fat my soul is sated;
My mouth doth speak praise with exulting lips,
7. When I think of Thee on my couch,
And muse on Thee in the early morning.

8. For Thou art my helper
And in the shelter of Thy wings I rejoice.
9. With all my soul I cling to Thee:
Thy right hand doth guard me.
10. But those—fruitlessly do they seek my life:
Down into the underworld they go.
11. They are given over to the sword,
And become the portion of foxes.
12. But the King rejoiceth in God,
All those who swear by him do boast;
For closed is the mouth of those who speak things godless.

2–4. The longing of the soul for God is described as in Ps. xli. 3*f.* under the symbolism of thirst.

Vigilo represents a Hebrew word which means to long for. The Hebrew runs: "My soul thirsts for Thee; my flesh pines for Thee in a land bleak, parched and waterless." The *de luce* is due to the fact that the Hebrew verb used here, *shaḥar*, is cognate with *shaḥar*, 'the dawn,' and may have meant originally, 'to watch for the dawn.'

Quam multipliciter implies a misreading of the Hebrew verb *kamah* ('to pine'), as *kammah* ('how greatly'): in the Latin we must read it with *sitivit*. *Tibi* is governed by *sitivit*. The verse expresses longing for the Sanctuary.

3. *Sic*. With the same kind of longing did the psalmist formerly look for God in His own dwelling. The three qualities of God which the poet formerly longed to see displayed in God's House, and now

longs to realise again, when he is far from the sanctuary, are strength and glory and graciousness. Possibly the reference in these is to the splendour of the ritual; but it is also possible that the reference is not to the perception of the visible glory of God in the ritual of the Sanctuary, but to the inner vision by which the psalmist became intimately conscious of God's presence and qualities.

4. Note that the psalmist passes from God's greatness—which, after all, it was not good to gaze on—to His graciousness, His love, a love of which the singer has already had experience. The ancient Israelites thought much of life, yet here it is said that the consciousness of God's love and grace is more and better than life.

Vitas, the Hebrew idiom, in which *life* appears as a plural.

5. *Sic*: as he has once given praise to God in His Sanctuary, so will he give it all his days. His faith is now so intense that he can pray and praise, just as if he were in the House of God.

6, 7. The praise of the Lord is the deepest joy of the soul; it is a greater joy than that of sharing in the rich meats (the *adeps* and *pinguedo*) of the sacrificial banquets. It is a joy, too, which is not dependent altogether on the public ritual of worship. One can praise God on one's couch during the watches of the night. (*In matutinis*; Hebrew, 'night vigils.')

Si, 'when.'

8. The reason of his present rejoicing is, that, though he is far from God's sanctuary, he feels himself secure in God's protecting presence.

9. *Adhærere post* is a Hebraism.

10–11. He is confident that his foes will fail, they will fall on the battlefield, and be left unburied to become the prey of jackals. *In vanum*: the Greek translators read *l^{e}shaw'*, 'unto destruction.' The parallelism would suggest *lishe'ol*, 'unto Sheol.'

Inferiora terræ, the underworld: *Vulpes*—the Hebrew word probably means jackal as well as fox.

12. It would be an easy view to maintain that this verse is not a part of the original poem. It is difficult to think of David thus speaking of himself. If the verse is original the dangers which threaten must be thought of as the same for the king and his adherents. Those who swear by the king, are those who adhere to him. *In eo* might, however refer to God, and the meaning, then, would be, that the king, like all who are faithful to God, will triumph over his foes. To close the mouths of the enemy means to deprive them of all opportunity of boasting.

PSALM LXIII

A PRAYER FOR THE PUNISHMENT OF SLANDERERS

THE psalmist deals with the conflict between the just and the impious. He sees himself, as one of the just, threatened by treachery—especially by calumny. But, at the very moment when his enemies are rejoicing over the apparent success of their schemes, God's judgment falls on them. This will be for all men a wholesome lesson ; but the just will rejoice in their God.

Modern critics, for the most part, regard this psalm as post-exilic. They find echoes in it of the internal religious troubles of the late period. The 'just' are the faithful followers of the Law, the Chasidim or Asidaioi of the Hellenistic period, who had to endure the sneers and jibes and general hostility of the 'Liberals' of their time, the *malignantes* and *operantes iniquitatem* of the psalm. There is, however, nothing either in the tone or wording of the poem, which would definitely exclude a pre-exilic date or Davidic authorship.

1. In finem, psalmus David.

2. Exaudi Deus orationem meam cum deprecor : a timore inimici eripe animam meam.
3. Protexisti me a conventu malignantium : a multitudine operantium iniquitatem.
4. Quia exacuerunt ut gladium linguas suas : intenderunt arcum rem amaram,

5. Ut sagittent in occultis immaculatum.
6. Subito sagittabunt eum, et non timebunt : firmaverunt sibi sermonem nequam.
Narraverunt ut absconderent laqueos : dixerunt : Quis videbit eos ?

7. Scrutati sunt iniquitates : defecerunt scrutantes scrutinio.
Accedet homo ad cor altum:
8. Et exaltabitur Deus.
Sagittæ parvulorum factæ sunt plagæ eorum :

1. For the choir-leader. A psalm of David.

2. Hear, O God, my prayer when I make petition !
Free me from the fear of foes !
3. Save me from the band of evildoers,
From the multitude of sinners !

4. For they have whetted their tongues like a sword
They have stretched the bow—a thing of bitterness,
5. To shoot in secret at the stainless :

6. Unexpectedly they shoot at him, and have no sense of fear :
They hold firmly among themselves to their iniquitous scheme :
They tell how they lay snares in secret :
They say : 'Who will take thought for those ?'
7. They plan iniquity : they weary themselves with scheming.
If a man give assent to an arrogant plan,
8. God will show Himself on high ;
Their blows become mere children's arrows,

9. Et infirmatæ sunt contra eos linguæ eorum. Conturbati sunt omnes qui videbant eos :	9. And powerless grow their tongues against others : All are amazed who see them ;
10. Et timuit omnis homo. Et annuntiaverunt opera Dei et facta ejus intellexerunt.	10. And every man feareth : And men recount the works of God, And understand His deeds.
11. Lætabitur justus in Domino, et sperabit in eo, et laudabuntur omnes recti corde.	11. The just man is glad in the Lord, and trusts in Him ; And all who are upright of heart rejoice.

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2. The dread of the foe is the dread he inspires.

3. The Hebrew is more vivid. It speaks of the "clamour" of the gathering that has assembled to take counsel: 'Save me from the noisy throng of evildoers!'

4. The chief act of hostility of the enemies is their bitter speech. This is the bow which they stretch—the "bitter thing." For 'bow' the Hebrew has 'arrow.' The Greek translators found the phrase 'they have stretched their arrow' too difficult. The bitter 'thing' suggests rather arrow than bow.

5. The reference to secrecy shows that there is question of secret calumny—whispering behind backs against the psalmist.

6. *Non timebunt*; they are not influenced by fear of God or man.
Firmaverunt, etc., 'they strengthen themselves in their vile plan.
Narraverunt—they make no secret of their doings or plans.
Ut, 'how.'

The *eos* may be the pious whom the godless contemptuously regard as God-forsaken. Or, it might refer to the evil deeds of the godless, who would here demand: "Who taketh notice of what we do?" *i.e.*, we need fear no divine retribution.

7. *Scrutati sunt*, 'plan,' 'devise.'
Defecerunt scrutantes scrutinio, 'exhaust themselves in planning.' The Massoretic text is not very satisfactory. Reading *tammonu*, instead of *tamnu*, the Hebrew may be taken as a cry of triumph of the impious: 'We are ready. A scheme well thought out.' For *ḥephes mᵉḥuppas* ('a scheme well planned') the Greek translators, grouping the consonants of the two words differently, read, *ḥophᵉsim ḥaphos* (*scrutantes scrutinium*, or *scrutinio*). *Defecerunt* is due to the substitution of *tammu* ('they were exhausted') for *tamnu*, or *tammonu* ('we are ready').

Accedet homo ad cor altum, as it stands in the Vulgate, may be taken as the protasis of which verse 8 is the apodosis: 'If a man conceives an arrogant design, God's judgment comes upon him all at once.' The Hebrew is very different. 'The interior of each one, and heart is deep (or, deceitful).' The Septuagint translators read *ḳarebh 'ish*,

'a man draws nigh,' instead of *ḳerebh 'ish*, 'the interior of a man.' The Latin takes *cor altum* as governed by the verb *accedet*. In the Hebrew *lebh* (*cor*) is parallel to *ḳerebh* ('interior'). *Altum* represents the Hebrew *'amoḳ* ('deep'). The Hebrew would be represented in Latin by *Interiora hominis, et cor, altum*. It is interesting to find that here, as in most cases where the Massoretic and Vulgate texts differ, the two texts can be traced back to a single Hebrew consonantal text.[1]

8. *Exaltabitur Deus*: God rises up against the proudly scheming sinner. Here the Massoretic text has *wayyorem 'Elohim ḥeṣ pitʰe'om hayu makkotham*: 'God smites them with an arrow. At once their smiting takes place.'

For *wayyorem 'Elohim* 'and God smites them,' the Greek translators read, *wᵉyarum 'Elohim*, 'and God is high (exalted).' As they could not read *ḥeṣ* (arrow) with the preceding words, as they understood them, the translators made it the predicate of the following phrase, *sagittæ parvulorum factæ sunt plagæ eorum*. The *parvuli* are due to the reading of *pitʰe'om* ('suddenly') as *pᵉtha'yim* ('simple,' νήπιοι, *parvuli*, *cf.* Ps. cxiv. 6). Here again the two texts go back to the same primitive consonantal text. Jerome translates here: *Sagittabit ergo Deus jaculo repentino: inferentur plagæ eorum*. He obviously took *ḥeṣ* and *pitʰe'om* together as meaning, 'with a sudden arrow'; this is not so good an arrangement of the Hebrew text as that suggested above:

> 'God smites them with an arrow;
> All at once (*i.e.* unexpectedly) their smiting takes place.'

The Vulgate text can be understood as meaning that the blows (not the smitings) of the foes will be as harmless as if children inflicted them.

9. *Et infirmatæ sunt*, etc., the Massoretic text with slight emendation reads: 'And he maketh to stumble against them their tongue.'

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[1] One cannot help thinking that the Hebrew of 7*b* is incomplete. One would expect some such parallelism as:

> Perverse is man
> And his heart is deep (*i.e.* unfathomable).

Lebh (heart) in its present position is not at all Hebrew-like: *libbo* (his heart) would be far more natural, and idiomatic. A word for 'perverse' has, perhaps, been corrupted into *ḳerebh*. Schlögl (*Psalmen*) suggests *'iḳḳesh* ('twisted,' 'crooked'). There is a similar thought in Jer. xvii. 9:

> 'The heart is "deeper" than all things,
> And full of malice.
> Who knoweth it?'

On the basis of this text of Jeremias, Duhm, Wellhausen, and others propose to read in verse 7 *'anush* ('incurably evil') instead of *'ish* (man). This would give the parallelism: 'The interior is incurably evil, and the heart is deep.' (The Massoretic text of Jeremias has 'treacherous'; but 'deep' is better.) It would be a sort of proverb. The substitution of *'ish* for *'anush* would be explicable by the fact that another word with the same consonants as *'anush*, *viz.* *'ᵉnosh*, means 'man.'

There are different readings of the Greek. The sense of the Vulgate is substantially that of the Hebrew, but the reference in *eos* is obscure, as in verse 6.

Conturbati sunt; in the Hebrew we have, 'shake the head'—a sign of contempt. (Jer. xlviii. 27)

10. All men talk of the judgment that has overtaken the impious: it serves as a salutary lesson. But it only impels the just to hide himself more completely in the protection of the Lord.

PSALM LXIV

THANKSGIVING FOR GOD'S FAVOURS

THIS psalm represents the people gathered together in the Temple to praise and thank the Lord for His favours ; (*a*) for forgiveness of sin which had called for punishment (verses 2–4) ; (*b*) for His merciful providence in nature and history (verses 5–9) ; and, (*c*) for His most recent blessing—a springtime full of promise. Apparently a season of drought, which the people acknowledge to have been deserved by their sins, has been followed by favourable rains. The thanksgiving which the people had vowed to the Lord (verse 2), should He hear their prayers, is conveyed in this hymn. It is one of the most beautiful of the nature-poems of the Psalter. It resembles Ps. lxvi in its main *motif*.

The superscription of the psalm in the Septuagint and Vulgate connects the poem with the exilic prophets Jeremias and Ezechiel, and apparently assigns its composition to the period of the return from the Babylonian Exile. The ascription to Jeremias and Ezechiel, and the reference to the Exile are absent from the Massoretic text. All three texts agree in ascribing the psalm to David. It is obvious, however, that the poem could not have for its author David, Jeremias and Ezechiel, nor any two of these sacred writers. Hence we may safely disregard this title in so far as it speaks of authorship. That the people are not in Babylon, but in Palestine, follows from verse 10 and following verses, if they are taken as a description of the effects of fertilising rains sent by God in answer to prayer. Verses 3, 6, 9 are very universalistic in tone and are regarded by many modern critics as proving the post-exilic origin of the psalm. It is, however, very dogmatic to assert that the idea of God's universal rule and providence was not familiar in the pre-exilic period.

Attempts have been made to take literally the reference to the return from Exile in the title, and to explain the psalm as a song composed to be sung by homesick exiles on their way to Jerusalem. In Sion, not in Babylon, the exiles may sing again the songs of home. The Temple will be set up again and all men will come to visit it. ' Sinners ' have prevailed over the exiles until now ; but Israel's sins are now forgiven, and the exile is loosed from the yoke of the stranger.

How splendid it will be to live again in the shadow of the Temple ! The mighty God of Israel will do wonders once more and will raise His people into power again. The rise of Israel is foreshadowed under the symbol of a wonderful spring that has followed on a season of drought.

This view of the origin and meaning of the psalm is possible. Support for it might be found in Joel ii. 21–26, where the return of fertility and abundance as a token of the return of Yahweh's favour after a season of famine (Israel's punishment for sin) is similarly described.

It is, however, easier and better to take the psalm simply as a hymn of thanks sung during a service of thanksgiving which the people had vowed unto God if He would graciously send them rain in a season of drought. Such a hymn might, obviously, belong, as far as its theme is concerned, to any period of Jewish history. As a 'song of Sion' it would, of course, be sung in Jerusalem ; and, as a song of thanks for a springtime of promise, it would thank the Lord for His mercies towards the people dwelling in His own land.

1. In finem, Psalmus David, Canticum Hieremiæ, et Ezechielis populo transmigrationis, cum inciperent exire.

1. For the choir-leader. A psalm of David. A song of Jeremias and Ezechiel for the exiles when they began to go forth.

2. Te decet hymnus Deus in Sion : et tibi reddetur votum in Jerusalem.

2. To Thee is due a song of praise in Sion, O God !
And to Thee must be paid a vow in Jerusalem.

3. Exaudi orationem meam : ad te omnis caro veniet.

3. Hear Thou my prayer ;
To Thee all flesh cometh.

4. Verba iniquorum prævaluerunt super nos : et impietatibus nostris tu propitiaberis.

4. Wickedness hath been too strong for us ;
But Thou dost pardon our misdeeds.

5. Beatus, quem elegisti, et assumpsisti : inhabitabit in atriis tuis.

5. Blessed is he whom Thou choosest, and takest to Thyself,
That he may dwell in Thy courts.

Replebimur in bonis domus tuæ : sanctum est templum tuum,

We would fain sate ourselves with the good things of Thy House ;
Holy is Thy Temple ;

6. Mirabile in æquitate.

6. Wondrous in its justice !

Exaudi nos Deus salutaris noster, spes omnium finium terræ, et in mari longe.

Hear us, O God, our Saviour ;
The hope of all the ends of the earth,
And of those who are far out on the sea;

7. Præparans montes in virtute tua, accinctus potentia :

7. Thou who hast established the mountains in Thy strength,
Girded with power ;

8. Qui conturbas profundum maris sonum fluctuum ejus.

8. Thou who movest the depths of the ocean,
And its thundering waves ;

Turbabuntur Gentes,

9. The peoples are dismayed, and they who dwell on (earth's) borders
Dread Thy portents.

9. Et timebunt qui habitant terminos a signis tuis :

Exitus matutini, et vespere delectabis.

The sunrise and the sunset
Thou makest to rejoice ;

10. Visitasti terram, et inebriasti eam : multiplicasti locupletare eam.
Flumen Dei repletum est aquis, parasti cibum illorum : quoniam ita est præparatio ejus.
11. Rivos ejus inebria, multiplica genimina ejus : in stillicidiis ejus lætabitur germinans.
12. Benedices coronæ anni benignitatis tuæ : et campi tui replebuntur ubertate.
13. Pinguescent speciosa deserti : et exsultatione colles accingentur.
14. Induti sunt arietes ovium, et valles abundabunt frumento : clamabunt, etenim hymnum dicent.

10. Thou lookest on the earth, and givest it to drink ;
Thou dost make it fertile indeed.
The river of God is filled with waters ;
Thou preparest food for those,
For so it (the earth) is fashioned.
11. Fill Thou its streams ;
Give increase to its crops by moisture ;
It rejoiceth while it buds forth.
12. Thou dost bless the whole circling year of Thy bounty,
And Thy fields are full of plenty.
13. Fair bloom the desert-pastures,
And the hills are clad with gladness.

14. The rams of the flock are thick-fleeced ;
And the valleys teem with corn.
They shout for joy, and sing a hymn of praise !

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1. If *cum inciperent exire* means, when they began to go forth from Babylon, *i.e.* to return to Palestine, the connection of the psalm with both Ezechiel and Jeremias is impossible. We cannot suppose that the psalm—which is mainly a thanksgiving for a good season, could have been written for the Judeans who were ' going forth ' from exile. In some texts of the Vulgate the name of the prophet Aggaeus appears also in the title.

2. The Vulgate text implies that a song or service of thanksgiving had been vowed to the Lord in the unfavourable season which has recently been followed by a bounteous spring. The ' vow ' is the service of thanksgiving, of which the psalm is a portion.

The Massoretic text of verse 2 is usually rendered : ' For Thee silence is praise.' The ancient versions (Septuagint and Syriac) have taken the Hebrew *dumiyah* (silence) as if it were *domiyah*, a form from *damah* (to resemble, and then, to be suitable). The versions have here preserved a better tradition than the Massoretic text—though the phrase, ' For Thee silence is a hymn of praise ' suggests the true and beautiful thought that God is so much above all human praise that man's humble adoration of silence is a greater tribute to God's glory than the most beautiful of sacred songs. The rendering of the versions is much more natural and probable in view of the occasion and the general meaning of the psalm.

In Jerusalem is not in the Hebrew ; but it is supported by metre, parallelism, and versions.

3. The Hebrew reads better : ' Hearer of prayer ; to Thee cometh all flesh.' *Omnis caro* seems to mean humanity generally. It need not be supposed that the psalmist wishes to say that even the prayers of heathens to their gods come to Yahweh. The Greek translators read *sh^{e}ma'* (hear !) instead of *shomea'* (hearer of).

4. *Verba iniquorum*, guilt of all kinds, the guilt of each man.

The first favour of the Lord for which thanks is due is forgiveness of sin. The unfavourable agricultural season was itself a punishment of sin. But God has now pardoned the people's sin, and has sent them, as token of His favour, the rains they had prayed for.

5. The first result of pardon is fellowship with God. This is implied in *eligere* and *assumere*. *Inhabitabit* is final=*ut inhabitet*. The 'dwelling' is not necessarily to be understood as actual living in the Temple: it may mean, simply, the consciousness of close fellowship with God. The union of the people with God was, of course, best symbolised by the daily service in the Temple. The *bona* are such as come from the union with God typified by the Temple-worship.

Sanctum est templum, mirabile in æquitate brings together clauses which are separated in the Massoretic text. Verses 5*b*-6*a* run in the Hebrew thus:

> We would fain sate ourselves with the good things of Thy House,
> With the holiness of Thy Temple.
> With wondrous deeds of justice Thou hearest us, Thou, our rescuing God.

'Temple,' is parallel to 'House,' and the 'wondrous ends of justice' is the beginning of a distinct clause which has no reference to the Temple. The Greek translators read, in verse 5, *ḳadosh hekhalekha* (holy is Thy Temple), instead of the Massoretic *ḳ^{e}dosh hekhalekha* (the 'holiness' of Thy Temple). Failing to see that *nora'oth b^{e}sedeḳ* (with dread deeds in justice) should be read with *ta'^{e}nenu* (thou answerest us), the translators read it in apposition to the preceding, Thus, in the Latin, the clause *mirabile in æquitate*, which was originally intended as a description of God's way of answering the psalmist's prayers, has come to be an epithet applied to the Temple. The Latin text, out of all comparison with the Hebrew, would be taken as implying that the Temple is 'wonderful in justice' because of the wondrous justice of the Lord. Jerome renders the Hebrew thus: *Replebimur bonis domus tuæ; sanctificatione templi tui. Terribilis in justitia exaudi nos.* The Syriac translates: 'We shall be sated with the goodness of Thy House, with the holiness of Thy Temple, and with Thy dread justice. Hear us, our rescuing God!'

God is the object of hope (*spes*) of the most distant lands ('ends of the earth') and of those 'in the distant ocean' (Hebrew 'sea of the far ones'). The God of Israel is then the hope of all peoples. This is very decided universalism. (Instead of 'sea of the far ones,' the Hebrew ought, perhaps, to be made to read, 'of isles far away.')

7. The omnipotence of God as Creator. *Præparare*, 'establish' *cf.* Ps. lxxxviii. 3; (lxxxviii. 5; xxxii. 14.).

8. The Hebrew reads: 'Who stills the thundering of the seas, the thundering of their waves, and the tumult of the peoples.' For

the Massoretic 'and the tumult' (*wahᵉmon*), the Greek translators read *yehᵉmun* (*turbabuntur*).

Sonus fluctuum=fluctus sonantes. *Cf.* Mark iv. 40.

9. The *termini* are the 'ends of the earth,' *i.e.* the most distant lands. They have heard of the deeds of the Lord in favour of His own.

The *exitus matutini, et vespere* are the farthest east and west. Here begins the description of the Lord's mercy in granting a good season.

10. *Visitasti,* turned with favour towards. *Inebriasti,* Thou hast given the earth to drink of rain. We may infer that there had been a drought.

Multiplicasti locupletare is a Hebrew idiom: 'Thou hast made it (=the earth) rich indeed.'

The *flumen Dei* is the rain, which flows down, as through a canal, or in a defined bed, from the 'upper ocean' to the earth. The Arabs call the rain 'God's river.'

Illorum must refer to men (particularly the chosen ones of God).

Quoniam ita, etc., the *ejus* refers to earth, and the phrase seems to convey the prosaic sense: for thus is it (*i.e.* earth's) nature fashioned, *i.e.* it needs rain to be fruitful. For *præparatio cf.* verse 7. The Hebrew reads: Thou providest their corn when Thou thus preparest it (the earth).' The Greek translators read *tᵉkhunah* (*præparatio*); the Massoretic text reads *tᵉkhineha* (Thou dost prepare it). The reference is to the preparation of the soil of the earth by rain. The clause *quoniam ita est præparatio ejus* is awkward both in Vulgate and Hebrew, and many commentators have proposed to omit it from the text. Probably, the best way of treating the passage would be to read *its* corn (*i.e.* the earth's) and to omit *quoniam ita,* etc. We should then have the same text which appears in the translation of Symmachus: 'Thou preparest her (the earth's) corn.' The sprouting of the corn depends on the coming of the rain.

11. The *ejus* here again refers to *terra.* The *rivos* are the irrigation channels. In the Vulgate it is better to take *in stillicidiis ejus* with *multiplica*—'make fruitful its produce with the gentle rains which it requires.'

Lætabitur germinans is an independent clause referring to the *terra,* the soil. *Germinans,* when it buds, or sprouts, *i.e.* brings forth vegetation. The Hebrew is different: 'Water her furrows; level her ridges. With gentle rain make her mellow: bless Thou her growth.' It is not possible to explain all the differences between the Massoretic and Vulgate texts in this passage by deducing them from variant readings of the same primitive consonantal text. *Rivos* can, perhaps, be equated with *tᵉlamim* (furrows) if it is supposed that the 'furrows' are the irrigation channels. *Rawweh* ('water') means to saturate,

to drench and is sometimes used in the sense of causing intoxication. Hence *inebria* renders it sufficiently well.

Multiplica genimina ejus in no wise corresponds to the Hebrew.

Stillicidiis ejus lætabitur germinas corresponds to two distinct phrases in the Hebrew. 'Thou makest her mellow' appears in the Greek and Latin as 'she rejoices.' 'Her growth'—*ṣimḥah*, was read by the translators as *ṣomeḥah*, 'while she shoots forth' (*germinans*). 'Thou blessest' (or, 'bless Thou') appears in the Vulgate as a part of the next clause; *Benedices*, etc., and while 'crown' is a verb in the Hebrew, it is made the object of *benedices* in the Vulgate.

12. The Hebrew has: 'Thou crownest the year of Thy goodness, and Thy chariot-tracks trickle with fat.' The rain gives sure promise of a glad harvest, so that the year deserves already, even in spring-time, to be called a year of God's goodness. The Hebrew suggests the idea that the chariot of God has swept over the land in thunder-storms with accompanying rains. Wherever His chariot has been the earth is full of rich promise.

In the translation *corona anni* has been rendered 'the circling year.' But the 'crown of the year' might also be the glory of the flowering spring on which God's blessing rests. The well-filled fields are the clear token of His blessing.

Campi tui replebuntur ubertate is very different from the Massoretic, 'Thy chariot tracks trickle with fat.' The Greek rendering (which is followed by the Vulgate) seems to be largely conjectural. The reference to tracks of God's chariot would not be pleasing to the Septuagint translators. The 'wealth' of the fields suggests in general the same idea as the fat trickling in the tracks left by the chariot that has swept along in the thunderstorms.

13. *Speciosa deserti*: the Hebrew has 'the pastures of the desert.' *Speciosa* is due to a confusion of *nᵉ'oth* ('pastures': singular, *nawah*) and *na'woth* ('beautiful'; plural of *na'wah*). We can understand the *speciosa deserti* as the beautiful plots of pasturage which suddenly appear in the steppe (*midbar*, is not 'desert' but rather 'pasture-land' or 'place over which cattle are driven').

Pinguescent translates a Hebrew word which means 'trickle, 'drip'; it suggests the rich abundance of verdure produced by the rains.

Exultatione colles accingentur: a very poetic reference to the glory of spring-time as seen on the flower-decked hillsides. The hillsides are laughing with flowers.

14. The poet sees the flocks and herds beginning to sport over the smiling pastures. For *arietes* the Hebrew has *karim* ('pastures'): 'the pastures are clothed with sheep.' The Targum agrees with Greek and Latin in reading 'rams.' The Latin can be explained as referring to the thick fleeces (*induti*) of the well-fed rams. It has been suggested that *karim* (pastures) ought to be emended into

harim (mountains). We should then have the contrast ; the mountains) are covered with sheep, the valleys are filled with corn.

Valles abundabunt, etc. : as the pastures (or hills) have their adornment of sheep, so the valleys have their carpet of young corn.

Clamabunt, etc. The subjects of the verbs *clamabunt* and *dicent* are the hills and valleys just described. In all their beauty of flowering teeming springtime hills and valleys vie with each other in shout of joy and song of praise to God, who has given the fertilising rain.

PSALM LXV

A THANKSGIVING

THIS psalm consists of two clearly distinguished parts. The first (verses 1–12) is an invitation, addressed by different bodies of singers to all peoples, to sing the praises of the God of Israel. The first group of singers calls on the peoples (verses 1–4) to join in the chorus of God's praise because of the greatness of His deeds. A second group of singers summons the nations (verses 5–7) to behold the special deeds of wonder which God has wrought for Israel; and a third group calls on the peoples (verses 8–12) to thank the God of Israel for His mercies towards His people. The second part of the psalm (verses 13–20) is the song of an individual who tells the pious of Israel of God's favours and mercies towards himself, and of his vow to offer to the Lord a service of thanksgiving. There is no need to suppose that we have in the psalm the fusion of two originally distinct poems. The first part, dealing with God's goodness to the nation of Israel, serves as a fitting introduction to the second which describes God's mercy towards the individual singer. The psalm was apparently composed for liturgical use. It formed a portion of the thanksgiving service which the psalmist (and possibly his friends) had vowed to the Lord for help in some time of need.

The date of the psalm cannot be determined. The Vulgate superscription *Canticum psalmi resurrectionis* is useless for purposes of dating. 'Psalm of uprising' conveys no definite reference. Theodoret regarded it as implying that the psalm was composed to celebrate the safe return of the exiles from Babylon—the return being a sort of resurrection (*cf.* Roms. xi. 15). But probably, the idea of a resurrection is due entirely to verse 9 of the psalm. The title in the Massoretic text does not contain anything corresponding to *resurrectionis*. It may be inferred from the psalm that the ritual of the Temple is still being carried on, so that the poem may be assigned to the monarchical period.

1. In finem, Canticum Psalmi resurrectionis.	1. For the choir-leader. . . .
Jubilate Deo omnis terra,	(The choir) Rejoice unto God all the earth!
2. Psalmum dicite nomini ejus: date gloriam laudi ejus.	2. Sing a song of praise to His Name; Make glorious the song of His praise!

3. Dicite Deo, quam terribilia sunt opera tua Domine! in multitudine virtutis tuæ mentientur tibi inimici tui.

4. Omnis terra adoret te, et psallat tibi: psalmum dicat nomini tuo.

3. Say unto God; How majestic are Thy works, O Lord!
Because of the greatness of Thy power all Thy foes pay Thee homage.
4. Let all the earth adore Thee;
Let it sing praise to Thy Name!

5. Venite, et videte opera Dei: terribilis in consiliis super filios hominum.

6. Qui convertit mare in aridam, in flumine pertransibunt pede: ibi lætabimur in ipso.

7. Qui dominatur in virtute sua in æternum, oculi ejus super Gentes respiciunt: qui exasperant non exaltentur in semetipsis.

(One half of the choir)
5. Come hither and behold the works of God.
Wonderful is He in His plans for the sons of men.
6. The sea He changed into dry land,
Men passed dry-shod through the river.
Then did we rejoice in Him.
7. He ruleth by His power for ever;
His eyes look out on the peoples.
They who embitter Him shall not exalt themselves.

8. Benedicite Gentes Deum nostrum: et auditam facite vocem laudis ejus.

9. Qui posuit animam meam ad vitam: et non dedit in commotionem pedes meos.

10. Quoniam probasti nos Deus: igne nos examinasti, sicut examinatur argentum.

11. Induxisti nos in laqueum, posuisti tribulationes in dorso nostro: imposuisti homines super capita nostra.

Transivimus per ignem et aquam: et eduxisti nos in refrigerium.

(The other half of choir)
8. Praise, O ye nations, our God;
Let the song of His praise resound!

9. He hath given me life again;
He hath not permitted my feet to stumble.
10. For Thou, O God, hast put us to the test.
With fire Thou hast tried us,
As silver is tried.
11. Thou didst lead us into a snare;
Thou didst load us with sorrow.
12. Thou didst make men to march over our heads;
Through fire and water we did pass;
But Thou didst lead us forth to consolation.

13. Introibo in domum tuam in holocaustis: reddam tibi vota mea.

14. Quæ distinxerunt labia mea.

Et locutum est os meum, in tribulatione mea.

15. Holocausta medullata offeram tibi cum incenso arietum: offeram tibi boves cum hircis.

(A soloist)
13. I enter Thy House with burnt offerings;
I will pay Thee my vows

14. Which my lips promised,
And my mouth spoke in my grief.

15. Fat burnt offerings I will present to Thee,
With the smoke of sacrificial rams.
I will offer Thee oxen and goats.

16. Venite, audite, et narrabo, omnes qui timetis Deum, quanta fecit animæ meæ.

17. Ad ipsum ore meo clamavi, et exaltavi sub lingua mea.

18. Iniquitatem si aspexi in corde meo, non exaudiet Dominus.

16. Come hither until I tell
—All ye who fear God—
What He hath done for my soul.
17. I pray to Him with my mouth,
And extol Him with my tongue.

18. If I perceived sin in my heart,
The Lord would not grant a hearing.

19. Propterea exaudivit Deus, et attendit voci deprecationis meæ.	19. Therefore God heareth, And giveth heed to my words of petition.
20. Benedictus Deus, qui non amovit orationem meam, et misericordiam suam a me.	20. Blessed be God who hath not rejected my prayer, Nor refused His kindness to me.

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1. *Canticum Psalmi*—Hebrew ; ' a song, a psalm.' Read in Vulgate *psalmus*.

Resurrectionis. It is wanting in Hebrew. It might mean ' Psalm of Uprising '—with reference, perhaps, to the preparations of the Exiles to leave Babylon for Palestine, or ' Psalm of making to arise,' *i.e.* Psalm of summoning. But we have no means of determining the origin of ἀναστάσεως in the Greek title of this psalm. It was absent from the Hexaplar text of the Septuagint.

2. *Date gloriam laudi. Laus* is the song of praise ; this is to be made splendid, worthy of God. Hebrew : ' Make glorious the song of His praise ! '

3. *Mentientur*, ' flatter,' ' pay court to.' *Cf.* Ps. xvii. 45. *Filii alieni mentiti sunt.*

In multitudine, because of the greatness. The construction is the familiar Hebrew construction with abstract noun in construct state, instead of the noun and adjective. The sense is : ' because of Thy great power.'

5. *In consiliis* ; Hebrew : ' Dreadful in His dealings ' ; the ' plans ' are the inner side of the ' dealings.'

Super, ' in regard to,' ' towards.'

6. Reference to the Exodus. The people of the present feel themselves one with the Israelites who felt the thrills of marching dry-footed through the Red Sea and across the Jordan bed (*cf.* Exod. xv. 11).

Ibi, when such things happened (local and temporal).

In ipso is most simply understood as referring to God.

7. God is omnipotent, and cares for the people.

Qui exasperant, etc. The Vulgate, as it stands, means that the enemies of God will not be exalted because of themselves, *i.e.* because of their own guilt. The sense of the Hebrew (' Let not the rebels vaunt themselves ') is that they will be unable to exalt themselves.

8. Another invitation, probably sung by another choir, to praise God and thank Him because He has rescued the people from sorrow. The verses 8–12 are sung in the name of the people, and not in the name of an individual.

9. The nations are invited to thank the Lord for His rescue of Israel. The psalmist thus claims that Israel holds a central place in the world's history. This implies, indirectly at least, the Messianic

outlook. The nations would receive the Messianic blessings through Israel, and would therefore praise the Lord for His mercies to Israel. *Cf.* Jer. xxxi. 10.

Commotio=stumbling.

10–12. The nation has been tested and purified in the crucible of sorrow.

11. The *laqueus* may mean 'prison'; but actual imprisonment may not be meant (*cf.* Isaias xliv. 22). To *posuisti tribulationes in dorso nostro* corresponds the Hebrew: 'Thou hast put tribulation on our loins.' This might mean (as the Targum has it) 'Thou hast put chains on our loins'; but as the loins were regarded as the seat of pain, it may be correct to take 'tribulation' in the literal sense.

12. They had been completely defeated in war. Putting the foot on the head of the conquered was a symbol of complete conquest. *cf.* Isaias li. 23: Yahweh gives the 'cup of reeling' (Ps. lix. 5) to those who said to Israel: 'Bow down that we may pass o'er! And thou madest thy back like the earth, a street for wayfarers.' (See Jos. x. 24; Judges viii. 7; Amos i. 3; Ps. cxxviii. 3.)

The fire and water symbolise the great perils through which Israel has passed. *Refrigerium* literally, cooling, *i.e.* sense of relief. The Hebrew reads 'unto abundance' (*r*^{e}*wayah*); the Greek translators read *r*^{e}*wahah* (respite, relief).

13. The individual and his friends give thanks for God's saving help. These verses are sung by a single singer.

14. *Distinxerunt*: Jerome translates: *quæ promiserunt.* The Hebrew verb suggests that the promise was made with great agitation in the very moment of peril. *Distinxerunt* is intended to express 'set forth clearly.'

15. The *incensum* is the fragrant smoke of the sacrifice, the smell, that is, of the burning flesh, and not the scent of incense. It is interesting to note that *offeram* is used to translate the Hebrew and Greek verb 'make.' Obviously the verb has both in Greek and Hebrew the meaning 'sacrifice.' *Cf.* I Cor. xi. 25.

17. The Hebrew of this verse suggests that in the very moment when the singer called for help he was ready to sing his song of thanksgiving. The *sub lingua* goes back to the Hebrew. It is usually explained as meaning that the praise was kept *ready* for utterance. But the expression is strange. The Syriac has: 'I exalted Him with my tongue'—which represents, probably, the original reading.

18. A general statement (*cf.* John ix. 31).

19. *Propterea* may mean, perhaps, 'and yet'; the implication being that the psalmist has no real consciousness of guilt. The Hebrew has *'akhen*, 'yet.'

20. The Lord is thanked for two things: He has enabled the psalmist to pray in time of need, and He has heard his prayer.

PSALM LXVI

A HARVEST SONG

THIS psalm is based on the Priestly Blessing in Numbers vi. 24–26—the blessing with which the priests were wont to bless the people gathered for worship in the Temple. The Aaronic Blessing in Numbers vi. runs thus :

> ' May Yahweh bless thee and keep thee !
> May Yahweh make His face to shine upon thee !
> May Yahweh lift up His countenance upon thee, and give thee peace ! '

It wishes to Israel, and to each individual Israelite, the care and protecting presence of God, and the sense of peace which comes from friendship with God. In many ways Yahweh could reveal His love for His people, and His protecting presence in their midst ; but no revelation of His love and presence could be more obvious to the popular mind than that contained in the blessings of a bounteous harvest. The psalm is a song of thanksgiving for harvest joys. At a harvest festival—whether Pasch, Pentecost or Tabernacles—the words of the Aaronic Blessing are thought of as echoed by the multitude, and expanded into a song such as we have here. The Lord has, indeed, been gracious, and therein lies a token that He will be gracious again. The blessing which Yahweh has granted to Israel is a blessing for the heathens also. They will learn thereby what a mighty and what a loving God Yahweh is, and thus, they, too, will be led to know and praise Him. Thus, in the psalm, the natural blessings of harvest are typical of the greater blessings which the Gentiles will enjoy in common with Israel in the Messianic time.

There is no clear indication of date in the Hebrew text of the psalm. The superscription in the Vulgate (following the Greek) ascribes it, in the usual way, to David. It is clear that the psalm is liturgical in character. It is not connected, as far as can be seen, with any definite occasion, and it was, no doubt, used, in a purely formal way, at all kinds of harvest festivals. Modern criticism regards it as post-exilic—chiefly because of its universalism.

1. In finem, in hymnis, Psalmus Cantici David.	1. For the choir-leader. A psalm ; a song of David.
2. Deus misereatur nostri, et benedicat nobis : illuminet vultum suum super nos, et misereatur nostri.	2. May God be gracious to us and bless us ! May He make His face to shine upon us, And be gracious to us.

3. Ut cognoscamus in terra viam tuam : in omnibus Gentibus salutare tuum.

3. That we may know on earth His way,—
Among all peoples Thy help.

4. Confiteantur tibi populi Deus : confiteantur tibi populi omnes.

4. Let the peoples praise Thee, O God !
Let all the peoples praise Thee !

5. Lætentur et exsultent Gentes : quoniam judicas populos in æquitate, et Gentes in terra dirigis.

5. Let the nations be glad and rejoice !
For Thou judgest the peoples fairly,
And guidest the peoples on earth.

6. Confiteantur tibi populi Deus, confiteantur tibi populi omnes :

6. Let the peoples praise Thee, O God !
Let all the peoples praise Thee !

7. Terra dedit fructum suum.
8. Benedicat nos Deus, Deus noster, benedicat nos Deus : et metuant eum omnes fines terræ.

7. The earth hath given its fruit.
8. May God our God bless us !
May God bless us ;
And let all the ends of the earth fear Him !

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1. The Hebrew superscription has no reference to David. It runs : ' For the choir-leader of the *n^{e}ginoth* group of singers, a psalm-song.' That *n^{e}ginoth* is the name of a group of singers, and does not mean ' on stringed instruments,' is, of course, only a conjecture. It is represented by the Vulgate *hymnis*. *Psalmus cantici* represents the Hebrew *mizmor shir*, which, if it means anything, must mean a song (*shir*) which is a psalm (*mizmor*), *i.e.* a ' psalm-song.' *Psalmus cantici* reproduces the mere words of the Hebrew. The Septuagint has Ψαλμὸς τῷ Δανείδ, apparently reading *shir* as if it were *l^{e}Dawid*, ' by David.' It is thus, probably, that the ascription to David has crept into the title of the Vulgate, even though the latter reproduces the full Massoretic phrase, *mizmor shir*. The Vulgate has *Psalmus cantici* in the titles of Ps. xxix, xlvii, lxvi, lxvii, lxxiv, lxxxvi, xci. *Canticum psalmi* occurs in the titles of Ps. lxv, lxxxii, lxxxvii, cvii.

Even conservative Catholic scholars like Schegg admit that this psalm need not be regarded as Davidic.

2. *Cf.* for the same thought, Ps. xxxiii. 6 ; iv. 7 ; xxvi. 1 ; xxx. 17 ; xxxv. 10.

3. ' Thy way ' may be ' such conduct as Thou dost prescribe,' or (better), ' Thy way of dealing with men.' The psalmist prays that God's methods, and particularly God's deeds of rescue for Israel, may become universally known. Ecclesiasticus xxxvi. 18 is a close parallel. ' Hear, O Lord, the petition of Thy servants, according to the blessing of Aaron over Thy people, and let all who dwell on the earth know that Thou art the Lord, the God of the ages.' Instead of *cognoscamus* the Hebrew has : ' that Thy way may be known on earth,' so that there is perfect parallelism with the second phrase, ' and among all the nations Thy rescuing help.' This is very strong universalism.

5. The ' judging ' is God's rule of the world. It is so just, and fair, that the heathens also should rejoice in it. There is no direct reference to the Last Judgment.

7, 8. The occasion of the hymn is here clearly indicated. The psalmist prays that the blessing of God, given in the abundant harvest, may be continued and increased. Commentators usually point out that rich harvests and fertility of soil belong to the Messianic outlook in the prophets. It is possible that in this harvest song, in which all nations are invited to thank God for His blessings, there may be some suggestion of the Messianic hope. The blessing of God, and the universal homage of the nations are put together in verse 8 in such a way as to remind one inevitably of the blessing in which, according to the ancient promise, all the peoples of the world were to share—the blessing of the Messianic kingdom.[1]

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[1] With the Messianic implications of terra *dedit fructum suum cf.* Isaias iv. 2 : ' On that day the ' Shoot ' of Yahweh (*germen Domini*) shall be beautiful and glorious, and the fruit of the land (*fructus terræ*) majestic and splendid for the rescued of Israel ' (*cf.* Is. lxi. 11). See also Jer. xxiii. 5 :

> ' Behold, days are coming, declareth Yahweh,
> When I shall raise up for David a righteous Shoot—
> A king who will rule with wisdom,
> Who shall exercise justice and right in the land.'

Jer. xxxiii. 15 :

> ' In those days, in that time,
> I will make to shoot forth for David a Shoot of justice,
> And he shall exercise justice and right in the land.'

Here in Jeremias the term ' shoot,' or ' growth ' (*ṣemaḥ*), which in Isaias iv. 2 has a more general sense, is a designation of the Messias. In Zach. iii. 8 ; vi. 12, the word appears quite clearly as a title of the Messias. In the Vulgate text of Zach. iii. 8 ; vi. 12 *Ṣemaḥ* is rendered *oriens*, which reminds us of the *Oriens ex alto* of the *Benedictus* (Luke i. 78).

PSALM LXVII

A COMMEMORATION OF VICTORY

THIS difficult psalm begins with a description of God's power over His foes (verses 2–4)—the main theme of the poem. The poet goes on in verses 5–7 to exhort his hearers to sing praise to the Lord as the great God of heaven, and as the kind Friend and Protector of His people, Israel. With verse 8 begins the first chief section of the poem proper (verses 2–7 being a sort of introduction). This first section extends to verse 19. It deals with the glories of Israel's past, with the Exodus and the wonderful protection given by the Lord to His people during their desert-wanderings, and with the settlement in Palestine (8–11). It goes on (in verses 12–15) to tell of the glory of ancient battles fought for possession of the Promised Land, giving snatches of old heroic poems like the song of Deborah and others which we cannot identify; and in verses 16–19 it celebrates the enthronement of the Lord on Sion. With Sion, the dwelling-place of the Lord of Hosts, no other mountain sanctuary can vie.

With verse 20 begins the second main section of the poem. Still, as in ancient days, the Lord protects His people. From Him all help and vengeance against Israel's foes must come (20–24). The psalmist then gives a picture of a solemn thanksgiving procession—a procession which commemorates some victory of which we have no further record. Choirs of singers followed by zither-players, and surrounded by maidens who beat tambourines, are made to pass before us. Of the tribes represented in the procession, Benjamin and Juda, Zabulon and Naphthali are specially mentioned—possibly because they had had a special share in bringing about the victory, (or other event) which is being commemorated. In verses 29–32 the Lord is besought to establish in truth His world-power, His universal empire, and to destroy the proud nations that long for war. Let Him make Jerusalem the shrine to which all the nations will come hurrying with their gifts! In the final strophe (33–36) the poet sees in spirit the great ones of earth coming to do homage in Jerusalem: he calls on them to join in singing praise to the Lord, the Saviour of Israel.

The central thought of the psalm is that of the protecting presence of Yahweh. The poem contains several reminiscences of early Hebrew poetry, but some of these are, unfortunately, very obscure. The general tone of the psalm is one of victory. Some great event

must recently have happened to make Israel confident that all the promises of the Lord would be fulfilled. But what that event was we do not know. Traditional exegesis, for the most part, looks on the psalm as a hymn composed for the ceremony of transferring the Ark to Sion. Modern critical opinions on the origin and date of the psalm differ very widely.

1. In finem Psalmus Cantici, ipsi David.

1. For the choir. A psalm of David. (A song.)

(Introduction, 2–7)

2. Exsurgat Deus, et dissipentur inimici ejus, et fugiant qui oderunt eum, a facie ejus.

2. Let God arise, and let His foes be scattered ;
And let those that hate Him flee from before Him.

3. Sicut deficit fumus, deficiant : sicut fluit cera a facie ignis, sic pereant peccatores a facie Dei.

3. As smoke vanisheth, let them vanish ;
As wax melteth before fire,
So let sinners perish before the face of God.

4. Et justi epulentur, et exsultent in conspectu Dei : et delectentur in lætitia.

4. But let the just rejoice and be glad before God,
And exult with exceeding joy !

5. Cantate Deo, psalmum dicite nomini ejus : iter facite ei, qui ascendit super occasum : Dominus nomen illi.
Exsultate in conspectu ejus : turbabuntur a facie ejus,

5. Sing unto God ; chant a hymn of praise to His name.
Prepare the way for Him who advanceth towards the west !
The Lord is His name ;
Rejoice before Him !
There is tumult (of gladness) when He appears,

6. Patris orphanorum, et judicis viduarum.
Deus in loco sancto suo :

6. The Father of orphans, the Advocate of widows ;
God in His Holy Place !

7. Deus qui inhabitare facit unius moris in domo :
Qui educit vinctos in fortitudine, similiter eos qui exasperant, qui habitant in sepulchris.

7. God ! who maketh the steadfast dwell in (His) House,
Who leadeth forth prisoners cast into bondage by might (not right),
And those also who embitter Him, who dwell in tombs.

First main section, 8-19. The glories of Israel's ancient history.
(8–11 The Exodus and the entrance into Palestine.)

8. Deus, cum egredereris in conspectu populi tui, cum pertransires in deserto :

8. God, when Thou didst march forth in the sight of Thy people ;
When Thou didst traverse the wilderness,

9. Terra mota est, etenim cœli distillaverunt a facie Dei Sinai, a facie Dei Israel.

9. The earth shook ,and the heavens poured themselves forth,
Before the God of Sinai,
Before the God of Israel.

10. Pluviam voluntariam segregabis Deus hæreditati tuæ : et infirmata est, tu vero perfecisti eam.

10. Gracious rain Thou didst grant to Thy possession,
And when it languished Thou didst restore it.

11. Animalia tua habitabunt in ea : parasti in dulcedine tua pauperi Deus.

11. Thy ' hosts ' do dwell therein ;
Thou makest provision for the poor in Thy goodness, O God !

(12–15 The battles for Palestine in the days of the Conquest.)

12. Dominus dabit verbum evangelizantibus, virtute multa.

12. The Lord doth give the message (of Triumph)
To them that proclaim glad tidings, a goodly throng.

13. Rex virtutum dilecti dilecti : et speciei domus dividere spolia.

13. ' The King of the battle-hosts of the much beloved
(Giveth) to the fair one of the house to distribute the booty.'

14. Si dormiatis inter medios cleros, pennæ columbæ deargentatæ, et posteriora dorsi ejus in pallore auri.

14. When ye rest amid your allotted spoil,
(It is like) the silver wings of a dove
Whose back is adorned with green-shimmering gold.

15. Dum discernit cœlestis reges super eam, nive dealbabuntur in Selmon :

15. When the Heavenly One scattereth the kings of the land,
White like the snow are they in Selmon.

(16–19 The glory of Sion as God's dwelling-place, and the goal of His triumphal processions.)

16. Mons Dei, mons pinguis.
Mons coagulatus, mons pinguis :

16. The Mountain of God !
A fertile mountain !
A fruitful mountain !
A fertile mountain !

17. Ut quid suspicamini montes coagulatos ?
Mons, in quo beneplacitum. est Deo habitare in eo : etenim Dominus habitabit in finem.

17. Why look ye askance on the fruitful hills ?
This is the mountain on which it is God's pleasure to dwell.
Yea ! God dwelleth there for ever !

18. Currus Dei decem millibus multiplex, millia lætantium : Dominus in eis in Sina in sancto.

18. The chariots of God are ten thousand in number.
Thousands of men rejoicing (are here) !
The Lord is among them on Sinai, in the Sanctuary.

19. Ascendisti in altum, cepisti captivitatem : accepisti dona in hominibus :
Etenim non credentes, inhabitare Dominum Deum.

19. Thou ascendest on high ; captives Thou bringest with Thee.
Thou receivest men as gifts—
Even those who believed not that the Lord dwelleth here !

Second main section 20–36.
(20–24 God still fights Israel's battles as in the ancient days.)

20. Benedictus Dominus die quotidie : prosperum iter faciet nobis Deus salutarium nostrorum.

20. Praised be the Lord day by day !
May our rescuing God prepare for us a prosperous way !

21. Deus noster, Deus salvos faciendi : et Domini Domini exitus mortis.

21. Our God is a God of help,
And to the Lord—yea—to the Lord belong the means of escape from death.

22. Verumtamen Deus confringet capita inimicorum suorum : verticem capilli perambulantium in delictis suis.
23. Dixit Dominus : Ex Basan convertam, convertam in profundum maris :

24. Ut intingatur pes tuus in sanguine : lingua canum tuorum ex inimicis, ab ipso.

22. Verily God shattereth the heads of His foes,
The rough scalp of those who walk in their sins.
23. The Lord said : From Basan will I bring (them) back
Even ' from ' the depths of the Sea will I bring (them) back.
24. So that thy foot may be bathed in blood,
And the tongue of thy dogs in that [the blood] of the foes.

(25–28 A procession of victory to Sion.)

25. Viderunt ingressus tuos Deus, ingressus Dei mei : regis mei qui est in sancto.
26. Prævenerunt principes conjuncti psallentibus, in medio juvencularum tympanistriarum.

27. In ecclesiis benedicite Deo Domino, de fontibus Israel.

28. Ibi Benjamin adolescentulus, in mentis excessu.
Principes Juda, duces eorum : principes Zabulon, principes Nephtali.

25. One sees Thy procession, O God !
The procession of my God, my King, in the Sanctuary !
26. First come the leaders with the zither-players
In the midst of the maidens who beat the tabrets.
27. ' In the gathering, give ye praise to God ;
And praise the Lord, O ye of the well-spring of Israel.'
28. There is Benjamin, the youngest !
Swept along by enthusiasm !
The princes of Juda are their leaders,
The princes of Zabulon,
The princes of Naphthali.

(29–32 God is asked to make Sion the centre of His world-rule.)

29. Manda Deus virtuti tuæ : confirma hoc Deus, quod operatus es in nobis.
30. A templo tuo in Jerusalem, tibi offerent reges munera.

31. Increpa feras arundinis, congregatio taurorum in vaccis populorum : ut excludant eos, qui probati sunt argento.
Dissipa Gentes, quæ bella volunt :
32. Venient legati ex Ægypto: Æthiopia præveniet manus ejus Deo.

29. Send forth Thy power, O God ;
Make lasting what Thou hast wrought in us
30. From out Thy holy Temple in Jerusalem !
To Thee shall kings bring gifts.
31. Rebuke the wild beasts of the reeds.
There is a gathering of bulls with the cows of the peoples
To reject those who would guard themselves by silver.
Scatter the nations whose joy is in war.
32. Ambassadors will yet come from Egypt !
Ethiopia will stretch out eager hands to God !

(33–36 The psalmist sees prophetically the thronging of the nations towards Sion.)

33. Regna terræ, cantate Deo: psallite Domino.
Psallite Deo,
34. Qui ascendit super cælum cæli, ad Orientem.
Ecce dabit voci suæ vocem virtutis.
35. Date gloriam Deo super Israel, magnificentia ejus, et virtus ejus in nubibus.

33. Ye kingdoms of earth, sing unto God !
Hymn unto the Lord ; hymn unto God,
34. Who advanceth eastwards over the highest heavens !
Behold ! He maketh His voice mightily to resound.

35. Give honour to the God of Israel !
His splendour and His power are enthroned in the clouds.

36. Mirabilis Deus in sanctis suis, Deus Israel ipse dabit virtutem, et fortitudinem plebi suæ, benedictus Deus.	36. Wondrous is the Lord in His sanctuary, The God of Israel who giveth strength and might to His people ! Blessed be God !

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2. When the Lord arises, the enemies fly. When the Ark was taken up to be carried on a march Moses used to say : " Arise, O Lord, and let Thy enemies be scattered, and let them who hate Thee fly from before Thy face " (Numbers x. 35). Hence many commentators connect this psalm with the transference of the Ark to Sion.

3. The " sinners " are the ' enemies ' of verse 2. They are the heathen foes of Israel.

4. The " just " are the Israelites.

5. *Iter facite,* ' make a causeway.' The Israelites are to build a causeway, as it were, of prayer and praise for the onward march of their God. The march is *super occasum*—to the west. The Hebrew reads : " Make a path for Him who fares through the deserts." The reference is primarily to the desert marches prior to the settlement in Palestine. The final stages of those marches which were, of course, led by God, were towards the west.

The Hebrew is different :

> Make a highway for Him that rides thro' the deserts !
> Yah is His name, exult ye before Him.

The Hebrew *rokhebh ba'ᵃrabhoth,* He that rides through ' the deserts ' is the God who led Israel through *several* deserts on the way from Egypt to Palestine (the plural *deserts* does not necessarily imply, as some critics think, that there is here a reference to the bringing back of the Exiles from Babylon). The Hebrew word *'ᵃrabhah* (desert, steppe) has the same consonants in its root (' *r b*) as the Hebrew word for ' west ' (*ma'ᵃrabhah*). Hence the rendering *occasus.*

Dominus nomen ille represents the Hebrew, ' *Yah, is His name.*' Yah is a popular and poetic form of the name Yahweh. It is rarely used except as a constituent of proper names (such as *'Aḥiyah,* etc.). For the psalmist the name Yahweh or Yah suggests the protecting presence of his God. Yah suggests also the situation described in Exod. xv. 2, where the short form of the divine name first occurs.

Turbabuntur, etc., may refer to the holy joy and pleasant excitement caused by the coming of the Lord. This phrase has nothing corresponding to it in the Hebrew. It is an inexact doublet of the preceding, *exultate, etc.*

6. *Patris* in opposition to *ejus* of verse 5. God is not merely a God of right, but also a God of mercy and pity. The ' holy place ' (Hebrew : ' holy dwelling ') may be heaven, or the Sanctuary on Sion.

7. *Qui inhabitare facit, etc.* The *unius moris* may be those who are firm, steadfast, constant (of one disposition) in the service of God. Such as these God firmly and securely establishes in His House, *i.e.* under the protection of His House, in Jerusalem.

God rescues captives who have been cast into bonds not fairly, but by mere right of force (*in fortitudine*). Possibly we should take *in fortitudine* as, *in fortitudinem*, 'unto prosperity.' 'Who leadeth forth prisoners unto prosperity'; Hebrew *kosharoth* means comfort or prosperity. The word may have had in Aramaic the meaning 'strength.'

The Lord (according to the Vulgate) sets free those also who have embittered or provoked Him, those who dwell in tombs. It has been held that this dwelling in tombs was some special kind of offence against God, such as is referred to in Isaias lxv. 4—spending the night in tombs in the hope of receiving oracles from the dead. The Vulgate need not, however, be thus explained. In the Hebrew verse 7 might be rendered: "Yahweh bringeth home again the lonely ones; He bringeth captives forth unto prosperity. It is only the rebellious ones who dwell in the parched land." This seems to be said of the mercy of God shown to Israel when God led the people from the bondage of Egypt to the prosperity of Palestine. The rebels (*i.e.* either the faithless Israelites, or the heathen enemies of Israel) were left in a land that, in contrast with Palestine, could be called parched and arid (*cf.* Ps. lxii. 2).

Unius moris renders the Hebrew *yᵉḥidim*, 'solitary ones,' 'lonely ones.' The Vulgate (which here follows the Greek) suggests qualities of temperament and character, while the Hebrew word speaks merely of the loneliness of those referred to. *Unius moris* ought to mean, of simple or consistent, and therefore, steadfast character. The Hebrew refers apparently to Israelites whom God has brought home from prison or exile. It would be better to read in Hebrew *meshibh*, 'who bringeth back, than the Massoretic *moshibh*, 'who maketh to dwell.'

Similiter . . . sepulchris is apparently partly a paraphrase, and partly a mistranslation of the Hebrew. The Massoretic text says: 'Only the rebels dwell in an arid (land).' The Hebrew *'akh* 'only' was taken as = ὡς (ὁμοίως): whence the Vulgate *similiter*; *ṣorᵉrim* (rebels) is rendered *qui exasperant*. There is no linguistic connection between *ṣᵉḥiḥah* (a parched, cheerless waste) and *in sepulchris*.[1] The Vulgate is obviously only a paraphrase here. Tombs would be 'cheerless' places to dwell in; and the Greek translators of the psalms may have been accustomed to see rock-tombs near Jerusalem

[1] It is possible that the Septuagint translators had before them a Hebrew text which read *ṣᵉriḥim* (underground chambers) instead of *ṣᵉḥiḥah*. This is, however, very unlikely.

used as dwellings by the lowest and poorest classes of the people. While the Massoretic text, then, as it stands, represents the enemies of God as being forced to dwell in arid and cheerless places, the Vulgate says that even those who dwell in the cheerlessness of tombs, will, in spite of their sins, be led forth to freedom and comfort by the Lord.

It must be said, however, that by a slight change of the Massoretic text, reading *'aph*, instead of *'akh*, we could understand the Hebrew also to mean that 'even rebels who had dwelt in a cheerless place' were led by God to comfort. The 'rebels' in this view, would be in apposition to the 'prisoners' of the preceding clause.

8, 9. These verses are from the Song of Deborah (Judges v. 4): they refer to the coming forth of the Lord from Sinai to help Israel in her battles with the northern kings. The Blessing of Moses in Deut. xxxiii. also makes Yahweh come forth from Sinai. The scene of the great Theophany would naturally be taken as a chief dwelling-place of the Lord. It was at Sinai that Israel was formally constituted as a nation; and the Lord of Sinai thus came to be regarded, in the heroic poetry of Israel, as moving forth from Sinai to help Israel in her battles for freedom and life. The Lord comes forth with earthquake, thunder and rain-storm (*cf.* Ps. xvii. 11–17).

Distillaverunt refers to the rain-storm.

A facie Dei Sinai is a paraphrase of a difficult Hebrew text. The Hebrew does not read 'the God of Sinai' but 'God, this Sinai,' which, apparently, was taken by the Greek translators to mean 'God, the One of Sinai.' What follows in the Hebrew is not *a facie Dei Israel*, but *a facie Dei, Dei Israel*, which, obviously, points to an earlier reading, 'before *Yahweh*, the God of Israel.' *'Elohim* (God) has often, as here, been substituted in the Hebrew text for *Yahweh* (the personal name of the God of Israel).

10. *Pluviam voluntariam.* The fearful rain of the thunder-storm leads to the thought of rich fertilising rain for the soil. *Voluntaria* means freely given, generous. Some commentators explain the 'rain' as the manna and the quails given wondrously by God to Israel when the people were suffering from want of food (*infirmata*). Others understand the generous rains given to the soil of Palestine to make it a fit dwelling place for the people of God (*cf.* Deut. xi. 10*f.*). In this view the *haereditas* would be Canaan rather than the Israelite people. The soil was poor before Israel settled there. Afterwards it became fertile so that Palestine was described as a 'land flowing with milk and honey.' The Greek translators read *haereditas* with *segregabis*. It should be read, as an accusative, with *perfecisti*.

11. The *animalia* seem to be the Israelite host. The Hebrew word corresponding *ḥaiyah* means 'tent'—then, (derivatively) tribe, family, throng. The Greek translators read *ḥaiyoth* (wild beasts, living things), instead of *ḥaiyath* (construct of *ḥaiyah*).

Parasti . . . pauperi. With *parasti* we must supply an object such as *cibum.* This is merely a general rule of God's kindly Providence (*dulcedo*). The Israelite nation before it settled quietly in Canaan might be well styled *pauper.*

12. From here to verse 15 we have snatches from old battle-songs of the people.

The 'word' seems to be the song of triumph in verses 13–15 (quoted partly from the Song of Deborah).

The *evangelizantes* seem to be (according to the Hebrew) a choir of singers who chant the song of triumph. The singers (probably maidens) are many in number (*virtute multa*). The Hebrew says: 'Of messengers of victory great is the host.' The Vulgate *virtute multa* taken by itself would refer more naturally to the vigour of the singers' chant, than to the size of the choir. The Hebrew of verse 12 reads: 'The Lord spoke the tidings [of victory], and great was the host of those that proclaimed it.'

13. *Rex virtutum,* etc. The Hebrew has: 'kings of armies flee; they flee; and the fair one of the house divideth the spoil.' These words are the *message* which the heralds of victory announce. We have here again an echo of that part of the Song of Deborah (Judges v. 30), which describes the women as receiving garments of many colours as their share of the war-booty. The 'kings' of the Massoretic text are either the kings of North Palestine, whose defeat is described in the Song of Deborah, or, in general, the various combinations of Palestinian kings defeated by Joshua.

The Greek translators read, apparently, instead of *yiddodun yiddodun,* 'they fly, they fly,' *y^{e}didun, y^{e}didun, dilectus, dilectus.* They read the whole clause *melekh ṣibh'oth y^{e}didun y^{e}didun,* and translated it as, 'the king of the hosts of the beloved, the beloved.' The translation can scarcely be regarded as accurate, and the Septuagint reading of the Hebrew is inferior to the Massoretic text. In Ps. xxviii. 6 we find '*dilectus*' used to render the honorific name of Israel—*Y^{e}shurun,* and (as is shown in the note on that verse) the Septuagint always represents *Y^{e}shurun* (which is really derived from *Yashar* and means 'the Upright') by ἠγαπημένος (*dilectus*). There is no obvious way of passing from *Y^{e}shurun* to ἠγαπημένος, but it is very easy to pass from *Y^{e}didun* to ἠγαπημένος. Is it possible that the uniform Septuagint rendering of *Y^{e}shurun* as 'Beloved' is due to a misreading by the Septuagint translators of *Y^{e}shurun* as *Y^{e}didun*? In this psalm-passage the 'king' was understood by the translators to refer to Yahweh, and the *dilectus* to Israel. The repetition *dilectus dilectus* was probably regarded as equivalent to a superlative—'much-beloved,' so that Israel appears as the 'most dearly beloved' of God.

To give a meaning to *speciei domus* we must make it depend on *Dominus dabit* of verse 12: 'The Lord giveth the "word" . . .

the King of the Hosts of the much Beloved giveth to the fair one of the house, etc.' The fair one is the wife of the home-coming soldier to whom is granted the privilege of dividing his battle-spoil among the people of the house. *Speciei* is due to a reading of the Hebrew as *na'wath* instead of *n^{e}wath*, 'the fair one' instead of 'the dweller.'

14. The first part of this verse is certainly based on the Song of Deborah (Jud. v. 16), but it is not an exact quotation. The Hebrew word represented by *cleros* is here *sh^{e}phattayim*, in Jud. v. 16 *mish-p^{e}thayim*. The exact meaning of the Hebrew is unknown. *Mish-p^{e}thayim* occurs in only one other place (Gen. xlix. 14). The two Hebrew words *mishp^{e}thayim* and *sh^{e}phattayim* are from the same root, and will have, practically, the same meaning. Hebraists usually give the words the meaning 'sheep-fold.' In the text of Deborah's poem the Vulgate reads: *Quare habitas inter duos terminos; ut audias sibilos gregum?* It is a censure on the indolence of the men of Reuben, who preferred to sit at home amid their 'sheep-folds' listening to the music of the shepherds' pipes, rather than join in the battles of the central Israelite tribes against the northern kings. The Vulgate text of the psalm-passage seems to mean by *cleri* the portions of the booty referred to in the preceding verse. *Clerus* may mean a lot, or something assigned by lot (as here). When the warriors come home from battle and rest amid their booty, that booty of precious stuffs, and of stones and metals of many colours, will remind them of the sheen of the wings and body of a dove flying in the sunshine. Some commentators take the *cleros* as referring to Canaan itself, the *haereditas* of Israel. The picture of the dove, whose plumage flashes like silver and 'light-green' (*in pallore auri*) gold in the sunshine, these commentators take as symbolic of the idyllic life of the peaceful Israelites when the battles for Palestine had been fought and won. In this view the verse would contain no taunt or censure. It is, however, possible that the reference to the dove whose 'wings are adorned with silver and her plumage with green shimmering gold' has no immediate connection with what precedes. It may be a quotation from an ancient heroic poem.

It is difficult to see why the Septuagint translates *sh^{e}phattayim* by κλήροι. The Greek translator of the Psalter would naturally follow the Greek of Gen. xlix. 14. Possibly the translator confused the word with *mishpaṭ*, which in certain contexts has the meaning, 'portion assigned,' 'due' (*cf.* Deut. xviii. 3).

Pennæ columbæ deargentatæ is a literal rendering of the Hebrew. *Posteriora dorsi ejus in pallore auri* ought to be an equivalent phrase, or parallel. *Posteriora dorsi ejus* takes the place of the Hebrew *'ebhrotheha*, 'her pinions,' which is an exact parallel to *pennæ columbæ*. The Greek translator preferred, apparently, to change 'pinions' into 'back.' *In pallore auri* represents *birakraḳ ḥaruṣ*, 'in green

shimmering gold.' The outspread wings of the dove, as she flies in the sunshine, look at times as if they were of silver, at times, as if they were of green-shimmering gold. Is the dove, then, a symbol of the booty taken from defeated foes? Or is it a symbol of the peace which followed the Conquest? Or, is it a symbol of Israel itself as the special friend of Yahweh? (*cf.* Osee vii. 11; xi. 11. The silver and gold would, in this view, suggest the splendour of Israel as enriched, through God's favour, with the spoil of the world's wealth). But it is impossible to give a fully satisfactory explanation of the verse.

15. Here we have another passage from an ancient poem, and it is also very obscure. While we can find in verse 14 an echo of the familiar words of Deborah's Song, we have no knowledge of the poem which is quoted in verse 15. *Discernere* must mean here 'disperse,' 'scatter in defeat.' *Reges super eam* might be taken as *its kings, i.e.* the heathen kings of Canaan. The snow on Selmon might be taken as symbolising the bleaching bones of the heathen kings who were destroyed there, or the shining equipment which their soldiers in their flight had cast there. Possibly the text may be regarded as referring to a wondrous snowfall which helped the Israelites to defeat the Canaanite kings at Selmon. In Judges ix. 48 we hear of a hill called Salmon, near Shechem; but we know nothing of any ancient struggle fought there.

The Vulgate text here renders the Massoretic almost literally. *Cœlestis* translates the ancient name or epithet of God, *Shaddai*. *Dum discernit* reproduces the construction of preposition with verbal noun, which is used in the Massoretic and Septuagint. Hence it should be translated as above. (*Dum* is used here as= *quum*.)

The subject of *dealbabuntur* must be *reges*. The Septuagint χιονωθήσονται, ought to mean either 'are made into snow' or 'are made snowy white.' The Hebrew verb corresponding is singular, and means 'it snowed.'

If the text of the verse is to be emended, the aim of the emendation must be to discover a Hebrew text prior to that which the Septuagint translators used, since the Septuagint and Massoretic texts here suppose practically the same consonantal Hebrew text. If there are corruptions in the traditional text, they are probably to be sought in the name *Ṣalmon* and in the verb which speaks of 'snowing.' In verses 16 and 17 a contrast is made between Sion as the mountain on which God dwells, and other mountains of Palestine which might seek to claim equality with Sion. It would be very convenient if a reference to Sion could be found here in verse 15. It has been proposed, therefore, to read in the Hebrew, *Ṣiyon* instead of *Ṣalmon*, and to read *t^edalleg* (leaped, skipped) instead of *tashleg* (snowed). These changes would give as the sense of verse 15: 'When Shaddai

scattered the kings thereon, Sion did skip.' If we then connect immediately with verse 16 we can render :

> When Shaddai scattered the kings thereon,[1]
> Sion did skip—the mountain of God.

Such emendations as are here suggested are purely conjectural. Most modern critics agree that the Massoretic text of verse 15 needs some kind of emendation, and, since the versions do not help, there is no means of improving it except sane conjecture.

16, 17. The main thought of verses 16–17 is that Sion, as the dwelling-place of God, is more glorious than any other hill or mountain of Palestine.

The *mons Dei* must be Sion (as is implied in the suggested emendation of verse 15). It is *pinguis, i.e.* rich in all imaginable blessings. It is *coagulatus* (literally, 'curdled')—which means either, that it is fruitful (curds, thick milk, butter—all are symbols of fertility), or that it is firmly fixed, steady and secure (not fluid and unstable, but firm and stable with rugged strength).

Ut quid suspicamini may be regarded as addressed to the *non credentes* of verse 19—to those who doubted whether God really dwelt in Sion.

Etenim is, as often, a strong assertive particle.

By taking the Vulgate of 16–17 in some such forced fashion as this, we can attach a meaning to the Latin text. The Massoretic text is much clearer and more poetical. Apart from emendations it runs :

> A mountain of God is the mountain of Bashan !
> A mountain of peaks is the mountain of Bashan !
> Why look ye askance, ye high-peaked mountains,
> At the mountain which God hath desired for His dwelling ?

This would mean that Sion is greater than the great hills ('hills of God') of Bashan east of the Jordan, that it is greater even than Hermon on Bashan's northern border. The 'hills of Bashan' may have been looked on as homes of the gods, but Sion, the chosen dwelling of the God of Israel, is greater and more venerable than them all. It is, then, foolish for those eastern hills to look with

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[1] 'Thereon' could be very easily emended into 'with might'—*bᵉkhoaḥ*, instead of *bah*. This would get rid of the unsuitable suggestion of a fierce conflict having been fought out on Sion. The emended text represents Sion, the Mountain of God, skipping or leaping in gladness at the victories of Israel. The following clauses warn the other hills of Palestine not to look with anger or jealousy on the mountain of God.

jealousy on Sion. The sense is here obvious, and the imagery is genuinely poetical.[1]

The Greek translators seem to have thought that 'mountain of Bashan' was but a way of saying 'fertile mountain.' They apparently referred the epithet to Sion, and the fertility of Bashan was proverbial (*cf.* Ps. xxi. 13). The translation 'curdled' (*coagulatus*) is due to the mistake of connecting the Hebrew *gabnunnim* (peaks, mountain tops) with the Aramaic *gᵉbhina* ('curdled': *cf.* Job x. 10, where *gᵉbhinah* means 'cheese').[2]

Used in reference to Sion it is difficult to attach a suitable meaning to 'curdled.' Did the Greek translator picture to himself the masses of the Judean hills after the manner of heaped up curds? In Ps. cxviii. 70, in the phrase *coagulatum est sicut lac cor eorum, coagulatus* means insensible, dull, incapable of being touched by any fine emotion, secure through ignorance. (The Hebrew of cxviii. 70 has *ḥelebh*, 'fat,' not *ḥalabh*, 'milk.')

The *montes coagulatos* of verse 17 must be the same in the Vulgate as the *mons pinguis* of 16. The accusative is governed by *suspicamini*. This verb translates with reasonable accuracy the Hebrew *tᵉraṣṣedun* which means to watch stealthily, to look askance at. The whole Vulgate text is, however, thrown out of focus by its failure to understand what is implied in the psalmist's reference to the hills of Bashan. The Latin of verse 17 would be much better if it ran: *Ut quid suspicamini montes coagulati montem in quo beneplacitum*, etc.

Etenim is intensive—'Yes, indeed!'

Jerome renders 12–17 thus:

Domine dabis sermonem adnuntiatricibus fortitudinis plurimæ. Reges exercituum fœderabuntur, fœderabuntur, et pulchritudo domus dividet spolia. Si dormieritis inter medios terminos, pennæ columbæ deargentatæ, et posteriora ejus in virori auri. Cum divideret robustissimus reges in ea, nive dealbata est in Selmon. Mons Dei, mons pinguis, mons excelsus, mons pinguis. Quare contenditis montes excelsi adversus montem, quem dilexit Deus ut habitaret in eo? Siquidem Dominus habitabit in sempiternum.

We can see here characteristic traces of Jerome's habit of adhering to the traditional Septuagint and Latin rendering, even when he must have been fully alive to its shortcomings. He introduces

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[1] If the emendation suggested for verse 15 were adopted, the new clause would begin thus:

> O mountain of Bashan, mountain of peaks, mountain of Bashan!
> Why look ye askance, ye mountains of peaks? etc., etc.

[2] From the name of the valley which has given us the word Gehenna, *viz.*, *Ge ben Hinnom*, or *Ge bᵉne Hinnom* has arisen, by a somewhat similar confusion the title 'Tyropœon Valley,' (valley of the cheese makers)

terminos from the Song of Deborah, and rightly substitutes *excelsus* for *coagulatus*. Yet he allows *pinguis* to stand !

18–19. Verse 18 is, perhaps, a free imitation of Deut. xxxiii. 2. The Lord comes from Sinai (as on the day of the battle of Kishon, Judges, v. 1*ff.*) ; thousands of heavenly beings are in His train. With rich booty of men and precious things He comes in triumph after the battle, and ascends on high to His throne on Sion, or to His home in heaven. The reference may be directly to the Ark which was, sometimes at least, carried into battle, and, when victory was won, was brought back triumphantly to Sion (*cf.* Ps. xxiii) ; or, perhaps, we should find here an indication of the original purpose of the psalm—*viz.* to serve as a hymn in the ceremony of transferring the Ark to Sion.

Currus Dei ; the triumphal procession of God : the chariots are more numerous (*multiplex*) than ten thousand, *i.e.* they are innumerable. The mountain of Sion is the new Sinai, the new sanctuary of the Lord. As the Lord once dwelt in majesty on Sinai, so now He will dwell on Sion.

Ascendisti in altum, etc. There is here, obviously, the picture of a triumphal procession in which captives are led. It would be easier to regard this section of the poem as descriptive of a celebration of military victories than as inspired by the transference of the Ark to Sion. It is impossible, of course, to ascertain the exact occasion of the psalm. We can suppose that the Ark would be carried in the triumphal procession (*cf.* Ps. xxiii), and borne finally to its shrine (*in altum*). The people accompany the Ark with tumultuous rejoicing. Prisoners are led in triumph, and tribute and offerings from defeated and terrified enemies are carried along to the shrine of the Lord. Men who had not been willing to believe that God dwelt among His people on Sion are among the captives, the booty of the Lord. (Ephes. iv. 8 takes the description here as applying to the Ascension, so that *in altum* would naturally mean ' to the throne of God in heaven.' The immediate and literal meaning of the psalm is obviously to some great military success of the Hebrews.)

Cepisti captivitatem : captivitas is used here for ' captives ' ; ' Thou hast taken captives,' or ' Thou bringest captives with Thee.' (Probably St. Paul is thinking of this verse in 2 Cor. ii. 14). There may be here again an echo of Deborah (Jud. v. 12).

Dona in hominibus, gifts consisting of men : ' Thou hast received men as gifts.' The phrase could also mean : ' gifts taken from among men.' Possibly both meanings are intended. The victor not merely leads captives in his train, but also brings gifts which he has received from the vanquished, and from other peoples who seek his favour.

Non credentes. The sense may be, either that the *non credentes* are among those led along as captives in the procession, or that the Conqueror receives as voluntary subjects even those who pre-

viously had not believed that Yahweh dwelt on Sion. The Hebrew here is obscure. It is usually rendered: 'And even the rebellious will dwell with Yah.' In verse 7 of the *sorᵉrim* (rebels) appear as *qui exasperant*: here they are described in the Vulgate as *non credentes*. The Latin *inhabitare Dominum Deum* is the construction of accusative and infinitive depending on *non credentes*. In the Hebrew, *sorᵉrim* (rebels) is construed with *lishkon* in the sense; 'the rebels shall dwell with.' The Vulgate and Hebrew can be brought together in meaning by supposing the Vulgate to mean that some of those who formerly doubted that Yahweh dwelt on Sion, now are ready to dwell in Jerusalem and to acknowledge Yahweh's power and rule.

Dominum Deum corresponds to *Yah 'Elohim* (*'Elohim* being probably an addition to the primitive text).

20. Here begins the second main section of the poem. The God who has fought Israel's battles in the glorious past rescues the people even now from their perils.

Die quotidie, day by day; *per singulos dies* (Jer.)

Deus salutarium is a construction like *Deus justitiæ*.

Prosperum iter faciet, etc., corresponds to Hebrew, 'He beareth us along."

21. *Deus* (*est*) *Deus salvos* [*nos*] *faciendi*.

The *exitus* in the context, are ways of escape from death. It is only God that can save from death.

22. The Lord destroys the enemies of His own. The *capita* and the *verticem capilli* correspond to each other in the parallelism: the latter means, literally, the head as covered with hair.

23, 24. Is this also an extract from an ancient poem? The sense can be, either, that God will pursue, and overtake, and bring back His foes wherever they may fly to (as in Amos ix. 2*ff*.); or, that God will bring back Israel from its dispersion and give it bloody vengeance on its foes. Why Bashan and the depths of the sea are taken as the extreme points of flight or dispersion, we do not know. *Ex profundo maris* would give a better sense, and would be equivalent to the Hebrew.

Ab ipso, i.e., a sanguine.

25. A description of the procession.

Viderunt, 'men see,' 'one sees.' Apparently the procession is thought of as actually marching by.

26. For the scene, *cf*. the singing of Miryam and her maidens, Exod. xv. 20. The *principes* here, are, apparently, the heads of the classes of Levites who had charge of the ritual music.

Tympanistriæ occurs only here in the Vulgate; they are the maidens who beat the tambourines. The text suggests that they encircle the singers and zither-players.

27. A snatch of the processional song.

De fontibus Israel, 'ye who are of the ancient stock of Israel.'

28. Why is Ephraim omitted? Zabulon and Naphthali appear prominently in the Song of Deborah. The four tribes here mentioned seem to represent the whole people. Benjamin and Juda represent the South (Judea); Zabulon and Naphthali the North (*i.e.* Galilee). Benjamin was the youngest, and 'little' in numbers.

In mentis excessu, 'in ecstatic feast-joy.' The *principes* are, here, the elders representing their respective districts in the procession.

29. A prayer: 'Send forth Thy power! May God show forth again the power with which He wrought victory for ancient Israel.' We may take *manda* and *confirma* with *a templo tuo in Jerusalem* (v. 30).

30. The peoples will bring offerings to God to Jerusalem.

31. The 'beast of the reeds' is either crocodile or hippopotamus and symbolises Egypt. Apparently Egypt is censured for refusing friendly overtures from Jerusalem.

There is a gathering of the 'bulls' (*i.e.* the princes and leaders) with the 'cows' of the peoples (*i.e.* the peoples themselves) to reject ambassadors (apparently from Israel) who come with gifts (*argentum*), to make themselves secure by alliance with the princes and their peoples. Egypt, perhaps, is either the sole, or the chief offender. God is called on to scatter and destroy those nations who thus refuse offers of peace with Israel.[1] We know nothing of the historical situation implied.

The Massoretic text of verse 31 is as unwieldy as is the Vulgate. It shows more or less obvious traces of corruption. But it is not easy to determine the extent of the corruptions. We should expect calves' simply and not 'calves of the peoples' beside the 'bulls.' The clause which is represented by the Vulgate *ut excludent eos qui probati sunt argento* ought to be some kind of parallel to *Dissipa gentes quæ bella volunt.* Schlögl (Psalmen) makes several clever emendations which result in the sense:

> 'Chide the beast of the reed,
> Make to tremble the bulls and the calves,
> Hurl Thyself against those who love deceit!
> Scatter the peoples whose joy is in war!'

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[1] Attempts have been made to show that the political and military situation of Israel in the time of Ezechias is implied throughout the psalm. The great victory over Sanherib, the Assyrian Emperor, took place during the reign of Ezechias (701 B.C.) and it is said by Isaias (xxxvi. 6) that Ezechias formed an alliance with the reigning Ethiopic dynasty in Egypt. II Paral. xxxii. 23, speaks of gifts which were sent to Ezechias in commemoration of Israel's rescue from Assyria, and some of those gifts may have come from Ethiopia. But in view of the obscurity of verse 31 it is useless to seek to determine the precise political situation supposed by the psalm. *Qui probati sunt argento* may perhaps not mean that Israel was seeking by gifts to establish an alliance with Egypt, but that, though Israel had been already tried by disaster, as silver is tested by fire, yet her old enemies were still conspiring, even against their own profit, to destroy her. This would explain the wish: *Dissipa gentes quæ bella volunt.* The wish suggests an age of military weakness and decay in Israel.

The general sense here is the same as in the Vulgate. The ' beast of the reed ' (the Septuagint read *ḥaiyoth* ' beasts,' instead of the singular *ḥaiyath*) is still Egypt : the bulls and calves (Vulgate ' cows ') are the princes and the people of Egypt. But there is no reference to the rejection of Hebrew ambassadors and their gifts, which the Vulgate suggests. The ' bulls and calves ' balance in parallelism the ' beast of the reed ' and ' those who love deceit ' (the false Egyptians) are parallel to ' those who delight in war.' If this or any similar reconstruction of the Hebrew is correct, there is no echo here of Ezechias' dealings with Egypt.[1]

32, 33. Whatever may be the present attitude of Egypt and Ethiopia to Israel, the time will yet come when ambassadors will be sent by Egyptians and Ethiopians to bring gifts to Jerusalem and to do homage to its God, and all the kings of the nations will sing praise to Yahweh. This is obviously a thought associated with what may be called the Messianic theology of prophecy. *Cf.* Ps. lxxi. 9–11 :

> *Coram illo procident Aethiopes, et inimici ejus terram lingent.*
> *Reges Tharsis et insulæ munera offerent : reges Arabum et Saba dona adducent :*
> *et adorabunt eum omnes reges terræ, omnes gentes servient ei.*

Præveniet manus is a literal rendering of the Hebrew *tariṣ yadeha* (the Massoretic text has the incorrect *yaday*). It might mean to rush eagerly with outstretched hands. A slight change (*tariṣ* into *tarim*) would give the much more Hebrew thought : ' Kush (Ethiopia) will *raise up* her hands.'

' God ' ought to be here ' Yahweh '—for the sense is, that strangers will come to see that the God of Israel—Yahweh—is the God of the universe.

34. *Qui ascendit*, etc. The God of Israel is the mighty God who traverses (Hebrew, ' rides upon ') the highest heavens, and whose voice is the thunder.

Ad orientem. The Vulgate here follows closely the Massoretic text ; but, that text has probably been corrupted. Instead of— *Larokhebh bish^{e}me sh^{e}me ḳedem*, ' to Him that rides on the highest eastern heavens,' we should read : *larokhebh bashsh^{e}mayim miḳḳedem*, ' to Him that rides through the heavens from the beginning ' (*i.e.* from eternity). *M* and *Sh* were often confused in the older form of the Hebrew alphabet.

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[1] To make Schlögl's emendations clear we give them here fully, along with the Massoretic text :

Massoretic	Schlögl
Ge^{ʿ}ar ḥaiyath ḳaneh,	*Ge^{ʿ}ar ḥaiyath ḳaneh,*
^{ʿa}dath 'abbirim be^{ʿ}egle 'ammim,	*^{ʿa}roṣ 'abbirim ba^{ʿ}^{a}galim.*
mithrappes be^{r}aṣṣe khaseph,	*hithrappes be^{r}oṣe khazabh,*
bizzar 'ammim ḳ^{e}rabhoth yeḥpaṣu.	*pazzer 'ammim ḳ^{e}rabh yeḥpaṣu.*

Ecce dabit, etc., does not render the Hebrew with verbal accuracy, but the sense is correct. The Hebrew has: 'Lo! He giveth forth His voice, a voice and might' ('a mighty voice').

35. *Super Israel*: the Vulgate means: 'to the God who rules Israel.' The Hebrew, as usually read, takes *super Israel* with the following clause: 'Over Israel is His Majesty; and His power is in the clouds.' The Vulgate arrangement would be the better one if we could insert *Domino* (Yahweh) after *gloriam*:

Give honour (to Yahweh),
To the God of Israel!
His majesty and His power
Reach even to the clouds!

36. *In Sanctis Suis*. Probably we should read here in the Hebrew, *b'miḳdasho*, 'in His Sanctuary' For *Sancta*, in the sense of Sanctuary, compare Ps. cxxxiii. 2: *Extollite manus vestras in sancta*: cl. 1: *Laudate Dominum in sanctis ejus*. The psalmist is thinking of the glory of Yahweh in His Temple.

PSALM LXVIII

A CRY FROM THE DEPTHS OF SORROW

THE psalmist is in sorest need, and prays to the Lord for help against his many foes (2–4). His enemies accuse him falsely ; he has indeed sinned, but it is his zeal for the Lord, and not his own sin, that has brought him suffering (5–9). His zeal for the Temple and its worship, and his exact fulfilment of the Law have, in a special way, been the source of his present griefs (10–13). He thinks himself peculiarly entitled to the sympathy and help of the Lord, and for these he prays (14–19). Once more he describes the misery of his position—his isolation and the ruthlessness of his foes (20–22). From this he passes, naturally enough, to an earnest prayer for vengeance on those who mock and maltreat him. The bitterness of the psalmist's words in this section (23–29) is remarkable. From the passing references to the feasts and sacrifices of his adversaries (23), as well as from the psalmist's explanation in verses 8, 10, that it is his loyalty to the Lord which has created enemies for him, we can understand that his attitude in uttering his imprecations is due to his zeal for the things of God, rather than to a spirit of personal resentment. For himself the psalmist is certain of coming help ; and he vows to the Lord a service of praising song in return for the rescue which he confidently expects (30–34). The final section (35–37) is probably a liturgical addition to the poem. It invites all the world to join in the song of praising thanks to God for the rescue of Sion and Juda.

It is quite impossible to indicate the precise date or occasion of this psalm. In the New Testament it is frequently quoted. Three times at least in the Fourth Gospel it is referred to as a forecast of the experiences of Our Lord. The fifth verse is quoted in John xv. 24, 25 : the quotation is put in the mouth of Our Lord Himself, and the verse is spoken of by Him as part of the Torah or 'Law.' In John ii. 17 the tenth verse is applied to Christ (as also by St. Paul in Roms. xv. 2, 3). In John xix. 28 we are told that Our Lord's cry, 'I thirst,' was intended to make possible the fulfilment of verse 22. St. Paul (Roms. xi. 9, 10) looks on verses 23, 24 as a prophecy of the doom which was to fall on the Jews for their rejection of Christ. St. Peter interprets verse 26 as a prophecy of the fate of the Betrayer (Acts i. 20). It may be taken as certain, therefore, that this psalm was interpreted Messianically by Our Lord and the Apostles. St. Paul speaks (Roms. xi. 9) of verses 23 and 24 as having been written

by David. This does not, of course, establish *per se* the Davidic origin of the psalm. Paul speaks in the passage in question in the usual fashion of his day, according to which the psalms in general were ascribed to David. Whether or not the psalm-text quoted by him is Davidic, his argument stands, for the text is certainly a part of Sacred Scripture. The Messianic interpretation of the psalm does not exclude the possibility that it describes personal experiences of the psalmist. The attitude of Our Lord to the psalm, however, and the striking anticipations of Our Lord's sufferings which it contains, force us to conclude that, as the psalmist was carried beyond himself and the context of his experiences in poems like Ps. xliv, which describe the glory and beauty of the ideal king, so here, in depicting the sorrows of a just man oppressed by foes, he is carried on by the Spirit to depict the ideal—the Messianic—Sufferer (*cf.* Ps. xxi. 30, etc.). The traditional exegesis regards David as the author of the psalm, and this point of view has been reaffirmed in a recent decree of the Biblical Commission. Such a conservative Catholic scholar, however, as Prince Max (*Erklärung der Psalmen und Cantica*, 1914), writing four years subsequently to the Decision of the Commission, maintains that verse 36 fixes the Babylonian Exile as the date of the psalm. Against Prince Max it might be held that verses 36 and 37 formed no part of the original poem, but are a liturgical addition made in the exilic or post-exilic period. Apart from these two verses there is nothing in the psalm which would necessarily connect it with a late period. The tendency of all modern non-Catholic criticism is to regard the psalm as post-exilic, and even Maccabean.

1. In finem pro iis qui commutabuntur, David.

1. For the choir-leader. . . . by David.

2. Salvum me fac Deus : quoniam intraverunt aquæ usque ad animam meam.

3. Infixus sum in limo profundi : et non est substantia.
Veni in altitudinem maris : et tempestas demersit me.

4. Laboravi clamans, raucæ factæ sunt fauces meæ : defecerunt oculi mei, dum spero in Deum meum.

2. Rescue me, O God !
For the waters have come in on my soul !
3. I am sunk in a deep mire ;
Where ground there is none.
I am come into deep waters,
And the storm overwhelms me.
4. I am weary from crying out : my throat is hoarse.
My eyes are fading for long hoping in God.

5. Multiplicati sunt super capillos capitis mei, qui oderunt me gratis.
Confortati sunt qui persecuti sunt me inimici mei injuste : quæ non rapui, tunc exsolvebam.

6. Deus tu scis insipientiam meam : et delicta mea a te non sunt abscondita.

5. More numerous than the hairs of my head
Are those that hate me without cause.
Powerful are my persecutors,
What I did not steal I now must pay back,
6. O God, Thou knowest my folly ;
And my sins are not hid from Thee.

7. Non erubescant in me qui exspectant te Domine, Domine virtutum.
Non confundantur super me qui quærunt te, Deus Israel.

8. Quoniam propter te sustinui opprobrium: operuit confusio faciem meam.
9. Extraneus factus sum fratribus meis, et peregrinus filiis matris meæ.

10. Quoniam zelus domus tuæ comedit me: et opprobria exprobrantium tibi, ceciderunt super me.
11. Et operui in jejunio animam meam: et factum est in opprobrium mihi.
12. Et posui vestimentum meum cilicium: et factus sum illis in parabolam.
13. Adversum me loquebantur qui sedebant in porta: et in me psallebant qui bibebant vinum.
14. Ego vero orationem meam ad te Domine: tempus beneplaciti Deus.
In multitudine misericordiæ tuæ exaudi me:
15. In veritate salutis tuæ:
Eripe me de luto, ut non infigar: libera me ab iis, qui oderunt me, et de profundis aquarum.
16. Non me demergat tempestas aquæ, neque absorbeat me profundum: neque urgeat super me puteus os suum.
17. Exaudi me Domine, quoniam benigna est misericordia tua: secundum multitudinem miserationum tuarum respice in me.
18. Et ne avertas faciem tuam a puero tuo: quoniam tribulor, velociter exaudi me.

19. Intende animæ meæ, et libera eam: propter inimicos meos eripe me.

20. Tu scis improperium meum, et confusionem meam, et reverentiam meam.
21 In conspectu tuo sunt omnes qui tribulant me, improperium exspectavit cor meum, et miseriam.
Et sustinui qui simul contristaretur, et non fuit: et qni consolaretur, et non inveni.

7. Let not those who wait for Thee be brought to shame through me,
O Lord, the Lord of Hosts!
Let not those who seek Thee be made to blush because of me,
O God of Israel!
8. For it is for Thee that I have borne taunts,
And shame hath covered my face;

9. I have become a stranger to my brothers,
And an alien to the sons of my mother.

10. For zeal for Thy house devoureth me;
And the taunts of those that mock Thee fall upon me.

11. And in fasting I covered myself up:
But this, too, has become a reproach to me.
12. And I made sackcloth my garment,
But I (only) became a byword to them.

13. They who sit in the gate speak against me
And the wine-bibbers raise a taunt-song against me
14. But my prayer is unto Thee, O Lord!
It is time to be gracious, O God.
In the abundance of Thy loving-kindness hear me!

15. With Thy faithful help rescue me
From the mire, that I may not sink therein!
Save me from those that hate me, and from the deep waters,
16. That the flood may not overwhelm me,
Nor the deep swallow me up,
Nor the pit close her mouth upon me.

17. Hear me, O God, for gracious is Thy loving-kindness:
In the abundance of Thy mercies look on me!

18. And turn not away Thy face from Thy servant,
For I am in distress,
Hear me quickly!
19. Give heed to my life, and save it!
Rescue me because of my foes!

20. Thou knowest my disgrace,
My confusion and my shame.

21. Before Thee are all who oppress me.
My heart looked for shame and wretchedness
I waited for one who would have sympathy with me;
But there was none;
For one who would comfort me;
But I found none.

22. Et dederunt in escam meam fel : et in siti mea potaverunt me aceto.

23. Fiat mensa eorum coram ipsis in laqueum, et in retributiones, et in scandalum.
24. Obscurentur oculi eorum ne videant : et dorsum eorum semper incurva.
25. Effunde super eos iram tuam : et furor iræ tuæ comprehendat eos.
26. Fiat habitatio eorum deserta : et in tabernaculis eorum non sit qui inhabitet.
27. Quoniam quem tu percussisti, persecuti sunt : et super dolorem vulnerum meorum addiderunt.
28. Appone iniquitatem super iniquitatem eorum : et non intrent in justitiam tuam.
29. Deleantur de libro viventium : et cum justis non scribantur.

30. Ego sum pauper et dolens: salus tua Deus suscepit me.
31. Laudabo nomen Dei cum cantico : et magnificabo eum in laude :
32. Et placebit Deo super vitulum novellum : cornua producentem et ungulas.
33. Videant pauperes et lætentur : quærite Deum, et vivet anima vestra.
34. Quoniam exaudivit pauperes Dominus : et vinctos suos non despexit.

35. Laudent illum cœli et terra, mare, et omnia reptilia in eis.
36. Quoniam Deus salvam faciet Sion : et ædificabuntur civitates Juda.
Et inhabitabunt ibi, et hæreditate acquirent eam.
37. Et semen servorum ejus possidebit eam, et qui diligunt nomen ejus, habitabunt in ea.

22. They gave me gall for food
And in my thirst they gave me vinegar to drink.

23. May their table become a snare before them,
And a requital, and a stumbling-block.
24. May their eyes be darkened that they see not !
And bend Thou their back at all times !
25. Pour out upon them Thy anger,
And let Thy fierce wrath seize them !

26. Let their dwelling become a wilderness :
Let there be none to dwell in their tents!

27. For him whom Thou smitest they also pursue ;
And the pain of my wound they increase.
28. Charge them with sin upon sin !
And let them not enter into Thy justice !
29. May they be blotted out from the Book of Life ;
And may they not be written down with the just !

30. I am poor and wretched ;
Thy help, O God, doth guard me.
31. I will praise the name of God in song,
And glorify Him with praise.
32. That will be more pleasing to God than a young bull
Which hath horns and hoofs.
33. Let the poor see it and rejoice !
Seek after God, and your souls shall live.
34. For the Lord heareth the poor :
And despiseth not his servants in chains.

35. Let heavens and earth praise Him,
The sea and all that moveth therein !

36. For the Lord will rescue Sion
And the cities of Juda will be rebuilt
And men shall dwell therein,
And shall hold it as a firm possession.

37. And the seed of His servants shall inherit it ;
And all those who love His name shall dwell therein.

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1. *Pro iis qui commutabuntur* as in the title of Ps. xliv is due to the Septuagint reading of the Hebrew as *'al sheshshonin,'* (' for the

things which change'), instead of *'al shoshannim*, which is usually translated, 'According to lilies,' as if 'Lilies' were the name of the ancient melody after which the psalm was to be sung. Possibly *shoshannim* was the name of one of the groups of official singers, so that the Hebrew title may mean: 'For the (or belonging to the) choir-master of *shoshannim* group.' *Cf.* Ps. lix. 1; xliv. 1; lxxix. 1.

2, 3. The psalmist describes himself partly as a drowning man, and partly as one sinking into a quagmire or morass (*cf.* verse 15). The pictures suggest deep misery. Some commentators find here a reference to the custom of imprisoning criminals in cisterns. Sometimes (as in Jer. xxxviii. 6) there would be deep mud or mire in the cistern. But in any case the whole verse is to be understood figuratively.

Substantia, 'foundation,' 'bottom.' For *non est substantia* the Targum has: 'There is no place to stand.' (So in Syriac.)

4. The sufferer had called for help till he grew hoarse.

Dum spero, 'from hoping'—a case of: 'hope deferred maketh the heart sick.'

5. *Super capillos*, 'more than the hairs,' etc.

Injuste=gratis; he had given them no ground for hostility (John xv. 24, 25).

Quæ non rapui, etc., the phrase seems to be proverbial. *Tunc* is difficult to explain. It may refer to the point of time when the hostilities of his foes began; 'Then it was a case of paying back what I had not taken.'

It is probable, however, that the Hebrew *'az* (*tunc*) ought to be changed either into *'ᵃni* (*ego*) or *zeh* (*hæc* or *hoc*).

The clause *confortati sunt qui persecuti sunt me inimici mei injuste* represents the Massoretic very exactly. Reading *me'aṣmothai* instead of the Massoretic *maṣmithai*, we should get the simpler sense:

Confortati sunt super me inimici mei injuste: 'Stronger than me are they who are my enemies without cause.'

6. The psalmist seems to mean: 'I am not, of course, sinless; but my sins are known to God alone, and do not excuse the conduct of my foes.' These words on the lips of Our Lord could, obviously, only refer to the sins of men for which He was suffering.

7. He prays that the faith of those who trust in the Lord may not be shaken by his misfortunes. There is implied in this a prayer that his misfortunes may soon cease. It would be a disgrace to the Lord, and to His worshippers generally, if the psalmist were to be completely undone. The words could be referred, in a general way, to the 'Scandal of the Cross.'

8. Point is lent to the preceding by the thought that the psalmist's griefs are due solely, or mainly, to his loyalty to God.

9. Even his nearest friends have abandoned him because of his

loyalty to the Lord. Is it implied that those hostile brethren have gone over, in some way, to heathenism ?

10. The House, is the Temple. The honour of that House is his own ; and the dishonour of that House touches him as nearly as his personal griefs. It is chiefly because of the psalmist's intense devotion to the Temple that he has made enemies. We do not know the precise background of the verse. (*Cf.* John ii. 17 and Roms. xv. 3 for application to Christ.)

11. *Operui.* This word makes difficulty. The Massoretic text has : " I wept ; in fasting was my soul," or ' I wept out my soul in fasting '—as Jerome has it : *Flevi in jejunio animam meam.* The Vulgate translates a Hebrew *'ekhseh,* ' I covered,' which gives no real sense. Possibly the best reading is *'ekhna',* ' I humbled.' It is supported by the Vatican Codex. *Cf.* Ps. xxxiv. 13, *Humiliabam in jejunio animam meam.* It is difficult to understand what sense the phrase : " I mantled up my soul in fasting " could have. Bellarmine's explanation : *Operui caput meum jejunando,* reads into the phrase an intelligible, though purely conjectural, sense.

The prayer and fasting of the psalmist made him all the more a target for the mocking attacks of his foes.

12. *Posui,* ' I made ' (Hebrew *nathan*). When he put on sackcloth, he became a byword (a *mashal, parabola*) to his enemies.

13. At the gate all the latest news would be discussed ; there the psalmist's enemies could most successfully mock at his griefs, and spread ludicrous reports about him. The wine bibbers, too, in the city, made a butt of him in their drinking-songs.[1]

14. *Ego vero orationem* is a slavish reproduction of the idiom of the Massoretic text. The Hebrew means : ' As for me—my prayer is unto Thee, O Lord ! ' The emphatic pronoun (' and I ') puts the psalmist in sharp contrast to the mockers just mentioned.

Tempus beneplaciti Deus should be connected with the following, and the Vulgate punctuation ought to be changed thus : *Tempus*

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[1] There is a specimen of a toper's taunt-song in Is. xxviii. 10. Wearied of the prophet's preaching of law and restraint, the drunkards repeat the outstanding words of the prophet's message in a drunken refrain :

Ṣaw laṣaw, ṣaw laṣaw ;
ḳaw laḳaw, ḳaw laḳaw ;
zᵉ'er sham, zᵉ'er sham.

Job complains (xxx. 9) how those who were once outcasts now mock him : ' Now I am the theme of their song (*nᵉginatham,* same word as here in psalm) ; and I have become unto them a byword.' *Nᵉginah* (taunt-song) is used again in Lam. iii. 14 in the same sense as here. The plural of this word—*nᵉginoth* occurs often in the superscriptions of the psalms, and is there usually rendered by *carmina* in the Vulgate. It is possible, however, as has been already more than once said, that in the superscriptions *nᵉginoth* is the name which was borne by one of the groups of Temple singers.

beneplaciti Deus ; in multitudine, etc. It is a time when God's favour is urgently needed. Hence the psalmist prays earnestly for help.

Though a fairly intelligible meaning may, thus, be attached to verse 14, it must be admitted that the verse appears to be awkward both in the Vulgate and the Massoretic text.[1]

15, 16. *In veritate*, etc., should be read with *eripe*. The psalmist here asks to be delivered from the troubles which he had referred to at the beginning (verses 2–3)—from the troubles symbolised by the mire, and the deep waters, and the storm. The *puteus* is the cistern with its unfathomable depth of mire of verse 3. In the symbolism of the text *puteus*, *tempestas* and *profundum* are on the same level—all being figures of the misery which the singer endured. The closing of its mouth by the *puteus* is the closing in of the mire over him who sinks in it.

Ab iis qui oderunt me is an unexpected introduction of the concrete into the midst of the symbolical. It may well be a marginal gloss which has found its way into the text.

17. *Respice in me* : the Hebrew has, ' In Thy manifold pity turn to me.'

18. Read *quoniam tribulor* with *ne avertas*, etc. *Velociter*, etc., stands, then, as a separate clause. *Ne avertas* corresponds to the Massoretic, ' Hide not.'

19. To rescue the psalmist is to confound his enemies. The Hebrew has : ' Draw nigh to my soul.'

20. The poet turns here again to the description of his condition.

21. The Massoretic text ought probably to be so emended as to connect the first sentence of verse 21 with verse 20. " Thou knowest my shame, etc. (which is) before (*i.e.* visible to) all my foes." Though he had looked for some sign of Divine support or sympathy, he had

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[1] The whole verse is difficult both in the Vulgate and Hebrew. *Tempus beneplaciti Deus* has no very obvious meaning—though the one above suggested saves the Latin from being mere words. It is probable that the Hebrew of the verse underwent corruption before the origin of the Greek version. When the vowel points and other helps to reading the Hebrew text are removed, and that text appears without divisions of words in a purely consonantal form, emendations immediately suggest themselves.

wa'ᵃni easily becomes *'alai* (on me) and can be connected with the preceding ' the taunt song of topers on me.' The consonants of the next two words *t p l t l k* can be read *tippol telekh*. *Tippol* (falleth) goes then with the preceding —' the taunt-song of topers falleth on me.' This sentence is complete. *Telekh* (cometh) should be read with the next following word, *'eth* (time) : " May there come a season of favour.' *'Elohim* probably does not belong to the original text. ' May there come a season of favour ' is a parallel to, ' In the abundance of Thy loving-kindness hear me.' Compare with verse 14 the passage in Is. xlix. 8 :

> Thus saith Yahweh :
> In a time of favour do I answer thee,
> And in a day of deliverance help thee.

The Vulgate renders here *in tempore placito*.

found none. But the Vulgate *improperium expectavit* is difficult. In the Massoretic text verse 21 reads :

> Insult has broken my heart, and I am hopelessly sick,(?)
> I look for sympathy and there is none !
> For comforters and find them not !

It was not for *improperium* that the psalmist looked. How then explain the origin of the *improperium expectavi* ? Apparently the Greek translator was here again misled by his familiarity with Aramaic, and his comparative ignorance of Hebrew. The Massoretic text has *ḥerpah shabh'rah libbi,* but the Greek translator read instead of *shabhar,* ' to break,' the Aramaic *sabbar,* ' to expect.' The subject of this verb became *libbi* (my heart), and its object *ḥerpah* (shame). The Hebrew *wa'anushah* ' and I am hopelessly sick '(?) has become *et miseriam.* Here also Aramaic influences are at work ; *'anushah* was, apparently, read as if it were the Aramaic word *'anusiya,* ' distress.' The Syriac (Peshitta) reads : ' Heal the fracture of my heart, and bind it up ' ; the Targum, ' Shame hath broken my heart and behold it (the shame) is great.' Jerome renders, *Opprobrio contritum est cor meum et desperatus sum* (obviously a rendering of a text identical in consonants with the Massoretic).

22. The reference here seems to be to the bitterness of calumny, and evil report generally. The psalmist has hungered and thirsted for words of kindness and sympathy ; but for the food and drink of gracious sympathy he has to quaff the bitter poison of mockery, and evil words.

Dederunt in escam follows literally the Hebrew idiom. The Hebrew means, ' They made . . . . my food.' This verse is applied to Our Lord in John xix. 28–30 ; Matt. xxvii. 34–48 ; Mark xv. 23 (*cf.* Lamentations iii. 15, 19).

The Hebrew word represented by *fel* (gall) is *ro'sh*—the name of a poisonous plant. The ancient versions—Septuagint, Syriac, Targum —have all translated it by a word meaning gall, or ' the bitter thing.' Jeremias uses *me ro'sh,* ' waters of *ro'sh*' in the sense of a bitter draught which God makes Israel to drink because of its sins (Jer. viii. 14 ; ix. 15 ; xxiii. 15).

The gall and the vinegar were both given to Our Lord in His Passion. Matthew speaks of the *vinum cum felle mistum* which was offered to Our Lord at the beginning of the Crucifixion (Matt. xxvii. 34. Mark calls it *myrrhatum vinum* xv. 23). Luke says that the soldiers offered vinegar to Jesus as He hung on the cross. (For the offering of the vinegar-moistened sponge *cf.* Matt. xxvii. 48 ; Mark xv. 36 ; John xix. 29). Contrast the text in Prov. xxxi. 6 : ' Give strong drink to him that is about to perish and wine to those who are bitter of soul.'

23–29. The greatness of the psalmist's grief forces from him these violent curses on his foes. It must be remembered that he suffered, as he says (verses 8, 10), for the sake of the Lord. His enemies are,

therefore, the enemies of God, and as such deserve the evils which the psalmist invokes upon them. The direct attribution to Our Lord of words of imprecation such as we have here is very difficult. It is much simpler and more natural to hold that in these imprecatory verses the psalmist speaks from his own standpoint, and not as a type of the Messias. Frequently in the psalms we find the psalmist praying that his enemies might themselves come to feel the sufferings which they sought to pile on him. Hebrew thought was largely influenced by the principle of equivalent retribution—the *lex talionis* as it is called. The spirit of the psalm-passage is the same as that of David when he says to his enemy Saul (I Kings xxvi. 19): 'If Yahweh hath stirred thee up against me, may He receive graciously an offering, but if men (have stirred thee up), may they be accursed before the face of Yahweh because they drive me forth to-day, so that I may not share in the inheritance of Yahweh, while they say: Begone! Worship other gods!' David cursed the foes who sought to prevent him from sharing in the public worship of the Lord, and the psalmist curses his foes because of their cruelty on the one hand, and because of their tendency to heathenism on the other. The zeal of the psalmist in denouncing the 'table' and 'offerings' (Hebrew) of his enemies is but an aspect of his zeal for the House of God (verse 10). His curse is, in a sense, merely a prophecy—for he only prays that that may befall his foes which would naturally follow on their hostility to God's servant, and on their tendency to idolatry.

It is to be noted that St. Paul apparently takes the curses here pronounced as intended in some way for the Jews who rejected Our Lord (Roms. xi. 9, 10). St. Paul, however, implies that the imprecations were spoken by the psalmist primarily against his own foes, and only typically against the foes of Jesus. Paul puts the words in the mouth of David, and not in that of Christ. Of Our Lord the saying was true: 'He opened not His mouth in complaint, like the lamb that is led to the slaughter, and like an ewe that before her shearers is dumb' (Is. liii. 7).

The 'table' might symbolise in the Vulgate the luxury of the psalmist's foes. The thought immediately suggested by the Vulgate text is that the enemies of the psalmist are suddenly surprised by disaster as they sit feasting in luxurious and careless ease. *Retributiones* might be explained as the due punishment of their cruelties and their crimes which now overtakes them; and *scandalum* might be regarded as expressing the idea that the prosperity of the wicked has now been brought rudely to a close. The Vulgate, however, does not reproduce exactly the Massoretic text. *Retributiones* implies a Hebrew original *shillumim*. The Targum rendering *nikhsathhon* (their sacrifices) suggests that the true reading of the Hebrew word is *shalmehem* ('their peace-offerings'). In the parallelism of the verse 'their peace-offerings' ought to be somehow equivalent to

'their table.' The 'table' must then be suggestive of sacrificial worship; and the whole verse may be taken as referring to such forms of religious worship as would be a snare and a stumbling-block to the foes of the psalmist. Thus the emphasis with which the psalmist denounces his enemies may be largely due to their devotion to some form of heathen worship. One who was eaten up by zeal for the Temple and the Law could not do otherwise than curse those who were abandoning the Temple, and joining with heathens in their sacrificial rites.

We know nothing, of course, of the actual situation here implied.

24. The back of his foes is to be constantly bent under the weight of the burdens they shall be forced to bear. As applied to the Jewish people this wish might be regarded as fulfilled in the loss of their national independence, and their perpetual enslavement under other peoples. Instead of *dorsum . . . . incurva* the Massoretic text reads: 'Make their loins shake without ceasing.' The Latin suggests the enforced bearing of a burden which is too heavy, the Hebrew the destruction of bodily strength. In Ps. lxv. 11 there is the same rendering of the Hebrew *mothnayim* (loins) by *dorsum*. The Aramaic *mathnatha* means both loins and back.

26. The *habitatio* is the same as the 'tents.' The Hebrew *tirah* (*habitatio*) means encampment or battlement. The Greek translation ἔπαυλις suggests an enclosure where sheep were kept, and is founded on the sense of the Aramaic word *ṭ^eyara* (sheepfold). (For the application of this text to Judas, see Acts i. 16, 17, 20.)

27. It would have been bitter enough if the pains inflicted by God had been allowed to stand unincreased; but the enemies have added to them. The Massoretic text is here unsatisfactory. As it stands it reads: 'For Thou—whom Thou didst smite they have pursued; they tell of the pain of Thy pierced ones.' 'They tell of' (*y^esapperu*) was read by the Greek translators as a part of the verb *yasaph* (to increase). *Vulnerum meorum* takes the place of 'Thy pierced ones.' The Greek translators probably misread their Hebrew text, and the Massora also failed to hand it on correctly. The second part of the verse ought to be a parallel to the first. By very slight emendations of the Massoretic text we get the balanced verse:

> They pursue him whom Thou hast smitten;
> They see with joy the pain wherewith Thou hast pierced me!

It is obvious that this emended text was very exactly fulfilled in the Passion of Our Lord.

28. "Add to their sin," 'reckon up every detail of their offending': 'charge them with sin upon sin.' 'Justice' here, seems to mean sentence of pardon or acquittal.

29. The idea is that there is a Book in which God has written the names of all *living* beings. The "living" are those who stand in His favour. As a man's name might be erased from the roll of

citizens of a city, so an individual might come to be omitted from the roll of God's friends. The doom of exclusion from the " Book of the Living " will not be a consequence of the psalmist's prayer (or curse). but of his enemies' infidelity and hostility to God. Thus, even though the psalmist does not practise the reserve prescribed by St. Paul (Roms. xii. 19) his attitude is fundamentally the same as that of the Apostle.

30. The poet contrasts his own position and hopes with the future which he would have assigned to his enemies.

31. He is confident that he will be saved from his present troubles. Hence he promises to sing songs of praise and thanks to God continually.

32. The thanksgiving of praising song will be dearer to God than the offering of strong, lusty (=*novellus*) bulls with well developed horns and hoofs. The Hebrew runs better: " This (*i.e.* the praise) will please Yahweh more than a bull " ; " more than a bullock with horns and with hoofs." The Greek translators read the word for ' bullock ' (*par*) as if it were an adjective meaning ' young,' or ' lusty.'

34. The " poor " are those in like position, and of like condition with the poet. Who the *vincti* are we do not know. They may be all such as suffer any bondage for the sake of the Lord. Modern commentators find here a reminiscence of the return from the Exile.

35–37. Seems to be a liturgical addition to the poem. Hence the references to post-exilic reconstruction in verse 35 is not to be taken as decisively proving that the entire psalm is post-exilic.

PSALM LXIX

A CRY FOR HELP AGAINST ENEMIES

THIS psalm is practically identical with verses 14–18 of Psalm xxxix. The differences between the two forms of the text are purely redactional. In Psalm lxix there is a general tendency to substitute 'Elohim for Yahweh (so, in verses 2, 5. In verse 6*a* we have 'Elohim for the 'Adonai of xxxix 18*a*). In one place, however, (verse 6*b*) Psalm lxix reads Yahweh where Psalm xxxix (verse 18*b*) has 'Elohim. The other points of difference in the Massoretic text of the two recensions of the psalm are of slight importance.

1. In finem, Psalmus David, In rememorationem quod salvum fecerit eum Dominus.

1. For the choir-leader. A psalm of David in memory of the Lord's rescue of him.

2. Deus in adjutorium meum intende : Domine ad adjuvandum in me festina.

2. O Lord, set Thy mind to help me !
Make haste, O Lord, to help me !

3. Confundantur et reverean-tur, qui quærunt animam meam.

3. May they be put to shame and confusion
Who seek to take my life !

4. Avertantur retrorsum, et erubescant, qui volunt mihi mala.

Avertantur statim erubescentes, qui dicunt mihi : Euge, euge.

4. May they fall back with dishonour
Who would fain see my ruin !
May they at once meet their shame
Who cry to me : Ha ! Ha !

5. Exsultent et lætentur in te omnes qui quærunt te, et dicant semper : Magnificetur Dominus : qui diligunt salutare tuum.

5. Let all those rejoice and be glad in Thee
Who seek after Thee.
And let them at all times say : Praised be the Lord—
They who delight in Thy saving help.

6. Ego vero egenus, et pauper sum : Deus adjuva me.

Adjutor meus, et liberator meus es tu : Domine ne moreris.

6. But I am a beggar and wretched.
Help me, O God !
Thou art my Helper and Protector.
Tarry not, O God !

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1. *In rememorationem* ; *cf.* Ps. xxxvii. 1. The second half of the Vulgate superscription, *quod salvum*, etc. has nothing corresponding to it in the Hebrew title of the psalm. Its presence in the Vulgate seems to be due to the fact that in the Septuagint translation the first two words of the Hebrew psalm were taken as part of the title. These first two words do not make a complete phrase in the Hebrew—

though in the parallelism they ought to do so. Reading the name Yahweh instead of 'Elohim as the first word of the psalm proper and connecting the first two words of the psalm with the last word of the Hebrew superscription, the Greek translators got the title, εἰς ἀνάμνησιν, εἰς τὸ σῶσαί με κύριον. This the Latin reproduces as, *in rememorationem quod salvum fecerit eum Dominus.*

Deus in adjutorium meum intende begins the psalm proper in the Septuagint, and *Domine ad adjuvandum me festina* has nothing corresponding to it in the Greek. Thus the Septuagint translators read Yahweh and 'Elohim where the Massoretic text has 'Elohim and Yahweh (verse 2). The Vulgate with its *Domine ad adjuvandum me festina* holds a middle place between the Greek and Hebrew. As compared with the Septuagint the Vulgate here inserts an additional phrase. We should get a reliable beginning of the psalm by completing verse 2 of the Massoretic text from Ps. xxxix. 14 :

Be pleased, O Yahweh, to rescue me !
Hasten, O Yahweh, to help me !

or, according to the Vulgate of Ps. xxxix. 14 :

Complaceat tibi Domine ut eruas me ;
Domine ad adjuvandum me respice !

PSALM LXX

A PRAYER FOR HELP

THIS psalm has no superscription in the Hebrew. The Septuagint and the Vulgate describe it as 'a psalm of David, and of the sons of Jonadab and of the earliest (or 'former') exiles.' Though the precise meaning of this superscription is not clear, we learn from it at least that an ancient tradition regarded the psalm rather as a national than as an individual poem. The plural pronoun in the correct Hebrew text of verse 20 supports the communal interpretation of the psalm. Israel has been wonderfully guarded by God throughout her past history; surely now, when the nation has grown old, God will not abandon it. The overthrow of Israel's political life by the Chaldeans, and the wretchedness of her lot in exile have made her, for the moment, a portent—a terrifying example, to the nations. Her enemies are convinced that she has fallen for ever. Yet, in spite of all, she will not cease to praise the Lord and to ask His help, confident that He will at length lead her forth to freedom and peace. For this grace of rescue which the nation so confidently expects, Israel promises to God a constant service of praising and glorifying song. Those for whom Israel is now a by-word and a laughing-stock, and who rejoice in her misfortunes will themselves be brought to shame and confusion when the Lord shall once again establish the national life of His people.

The references to 'youth,' 'old age' and 'grey hairs' might seem, perhaps, to suggest, as more natural, an individual interpretation of this psalm. Yet in several Old Testament contexts the life of the Israelite nation is described as if it were the life of an individual —for instance, in Psalm cxxviii 1, 2; Osee xi. 1; vii. 9; Is. xlvi. 3*f.*, etc. The suggestion of the national meaning of the psalm which is conveyed by the Greek and Vulgate superscriptions may therefore be accepted.

It will be noted that this psalm contains echoes of many other psalms. Thus, verses 1–3 are practically identical with Ps. xxx. 2–4; verse 6 recalls xxi. 10–11; verse 13 is an adaptation of Ps. xxxiv. 4, 26, and verse 12 is an echo of Ps. xxxix. 13. It is possible that the presence in the psalm of so many echoes or quotations of other psalms occasioned the ascription of the whole psalm to David. It would be a mistake, however, to regard this psalm as nothing more than a mosaic of quotations from Davidic psalms. It is a distinct literary

unit, and it is full of deep feeling, both patriotic and religious. Some features of the poem could be more easily understood in reference to the post-exilic than to the exilic period, and it would be convenient, if it were possible, to suppose that, though the psalm was composed during the Exile, it was somewhat modified for use in the liturgy of the post-exilic period.

1. Psalmus David, Filiorum Jonadab et priorum captivorum.

1. A Davidic psalm of the Sons of Jonadab, and of the earliest exiles.

In te Domine speravi, non confundar in æternum :
2. In justitia tua libera me, et eripe me.
Inclina ad me aurem tuam, et salva me.
3. Esto mihi in Deum protectorem, et in locum munitum : ut salvum me facias.
Quoniam firmamentum meum, et refugium meum es tu.

In Thee, O Lord, do I trust ;
Let me never be put to shame !
2. In Thy justice rescue me and set me free !
Bend to me Thine ear, and save me !
3. Be to me a protecting God and a stronghold,
That Thou mayest keep me safe,
For Thou art my stay, and place of refuge.

4. Deus meus, eripe me de manu peccatoris, et de manu contra legem agentis et iniqui :
5. Quoniam tu es patientia mea Domine : Domine spes mea a juventute mea.
6. In te confirmatus sum ex utero : de ventre matris meæ tu es protector meus.
In te cantatio mea semper :

4. My God, set me free from the power of the sinner,
And from the power of the transgressor, and the godless ;
5. For Thou art my hope, O Lord,
My hope, O Lord, from my youth.
6. On Thee I have been stayed since the womb ;
Since the womb of my mother Thou hast been my protector,
Unto Thee is my song of praise at all times.

7. Tamquam prodigium factus sum multis : et tu adjutor fortis.
8. Repleatur os meum laude, ut cantem gloriam tuam : tota die magnitudinem tuam.
9. Ne projicias me in tempore senectutis : cum defecerit virtus mea, ne derelinquas me.
10. Quia dixerunt inimici mei mihi : et qui custodiebant animam meam, consilium fecerunt in unum.
11. Dicentes : Deus dereliquit eum, persequimini, et comprehendite eum : quia non est qui eripiat.

7. A portent I am unto many ;
But Thou art a strong helper.
8. Let my mouth be full of praise,
That I may sing Thy glory,
And, all the day, Thy greatness !
9. Cast me not off in the time of old age ;
When my strength faileth, abandon me not !
10. For my foes speak against me ;
And they who seek my life take counsel together.
11. They say : ‘ God hath abandoned him ;
Pursue and seize him, for there is none to help [him].’

12. Deus ne elongeris a me : Deus meus in auxilium meum respice.

12. O God, be not afar off from me !
My God, give thought to my help !

13. Confundantur, et deficiant detrahentes animæ meæ: operiantur confusione, et pudore qui quærunt mala mihi.

13. Let them be confounded and brought to naught
Who slander my soul.
Let them be covered with shame and disgrace
Who seek my misfortune.

14. Ego autem semper sperabo: et adjiciam super omnem laudem tuam.

14. But I will hope on for ever,
And will ever add to Thy praise.

15. Os meum annuntiabit justitiam tuam: tota die salutare tuum.
Quoniam non cognovi litteraturam,

15. My tongue shall proclaim Thy justice,
And all day long, Thy saving-help,
For I am not skilled to recount (them).

16. Introibo in potentias Domini: Domine memorabor justitiæ tuæ solius.

16. I will enter in to (the place of) the Lord's power;
Thy justice alone, O Lord, I shall celebrate.

17. Deus docuisti me a juventute mea: et usque nunc pronuntiabo mirabilia tua.

17. From the days of my youth, Thou hast taught me, O God!
And even until now do I proclaim Thy wonders.

18. Et usque in senectam et senium Deus, ne derelinquas me,
Donec annuntiem brachium tuum generationi omni, quæ ventura est:

18. Even unto old age and grey hairs,
Abandon me not, O God,
Until I announce Thy power
To every generation that shall come—

19. Potentiam tuam, et justitiam tuam Deus usque in altissima, quæ fecisti magnalia: Deus quis similis tibi?

19. Thy strength and Thy justice, O God,
That reach even unto heaven!
The wonders Thou hast done, O God!
Who is like unto Thee?

20. Quantas ostendisti mihi tribulationes multas et malas: et conversus vivicfiasti me: et de abyssis terræ iterum reduxisti me:

20. What afflictions Thou hast made me to see—
Many and grievous!
Yet Thou wilt again restore me,
And from the depths of earth again bring me forth

21. Multiplicasti magnificentiam tuam: et conversus consolatus es me.

21. Thy greatness Thou wilt show forth abundantly;
And Thou wilt comfort me once again;

22. Nam et ego confitebor tibi in vasis psalmi veritatem tuam: Deus psallam tibi in cithara, sanctus Israel.

22. And with the harp I will praise Thee
For Thy faithfulness, O God;
And with the lyre I will hymn to Thee,
Thou Holy One of Israel!

23. Exsultabunt labia mea cum cantavero tibi: et anima mea, quam redemisti.

23. My lips will shout for joy when I sing to Thee,
And my soul, too, which Thou hast rescued.

24. Sed et lingua mea tota die meditabitur justitiam tuam: cum confusi et reveriti fuerint, qui quærunt mala mihi.

24. Yes! and my tongue shall speak the live-long day
Of Thy righteousness,
When they have been overwhelmed with shame
Who seek my misfortune.

1–3. *Psalmus David*, etc. Possibly this superscription ought to be translated: 'A Davidic psalm of the Sons of Jonadab, and of the earliest exiles'; the meaning of this strange title would be that the

psalm was put together, by those named, from selections of Davidic poetry (taken, in particular from Ps. xxi, xxx, xxxiv, xxxix). The superscription has also been understood as implying that, though David was the author of the entire poem as it stands, yet it was the sons of Jonadab and the exiles who first made it known and popular. There is no superscription in the Massoretic text. The 'Sons of Jonadab' are, apparently, the Rechabites who stand out so prominently and honourably in the 35th chapter of Jeremias. There is nothing in the wording of the psalm, as far as one can see, that might have served to connect it with the Rechabites. Possibly the dignity and steadfastness of the Rechabites whom Jeremias lauds, were associated somehow by an ancient scribe with the spirit which finds expression in this psalm; the Judean Exiles, stoutly loyal to their God, and longing for the restoration of Sion, might be taken, in a sense, as true sons of Jonadab.

Verses 1*b*–3 are almost identical with Ps. xxx. 2–4. To *Deum protectorem* of verse 3 corresponds in the Massoretic text *ṣur ma'on*, 'rock of dwelling'; the Septuagint read in their Hebrew text, as in Ps. xxx. 3 *ṣur ma'oz*. The Septuagint avoids, as a rule, epithets of God like 'rock,' 'fortress,' etc., and prefers to use instead the name of God itself. *Cf.* Ps. lxi. 3, 8.

In locum munitum is quite different from the Massoretic text, and we have here a clear instance in which the traditional Hebrew text has undergone corruption. In Ps. xxx. 4 the Massoretic text has, in the parallel passage, *l^{e}bheth m^{e}ṣudoth* (*in domum munitam*) and that is, undoubtedly, the correct Hebrew text here also. By a strange fortune the consonantal text which would rightly have been read here as *l^{e}bheth m^{e}ṣudoth* appears so corrupted in the Massoretic text as to read: *labho' tamid ṣiwwitha*, which would mean, 'to come always, Thou hast given command.' 'To come always' is usually read with the preceding: 'God is a rock of defence, to which one may always have recourse'; 'Thou hast given a command' would give sense when read with the immediately following clause: 'Thou hast given a command to save me.' It is obvious that the Vulgate gives the natural meaning of the verse.

For *firmamentum* and *refugium* the Hebrew has 'rock' and 'fortress.'

4. For the exiles *peccator*, *contra legem agens*, and *iniquus* would be designations of the Babylonians. The tendency of the Greek translators is to identify all forms of sin with transgressions against the Jewish 'Law'; hence the rendering of the Hebrew *m^e'awwel* ('evil-doer') by παρανόμων (*contra legem agens*).

5. *Patientia*, 'hope' (Hebrew, *tiḳwah*): for this use of *patientia*, *cf.* Apoc. xiii. 10; xiv. 12; the word implies the endurance of grief with confidence of coming release from it. *Cf.* Ps. lxi. 6.

6. A quotation from Ps. xxi. 10, 11. *Confirmatus*, supported,

stayed ; the reference is to the support which Israel received when she *leaned upon* the Lord.

Protector meus supposes a Hebrew text better than the Massoretic. The Hebrew ought to read : Thou art my strength.' Since the moment of her birth (*i.e.*, the time of the Exodus) Israel has rested all her hopes on the Lord. He has been the sole source of her strength, the chief theme of her song.

7. *Prodigium :* Jerome has expressed the sense better in his translation : *Quasi portentum factus sum multis.* Israel is a ' sign ' to the nations because of the misfortunes which she has brought on herself by her sins ; she is marked off from other peoples by the intensity of her sorrows : she stands forth as a special object of God's wrath. And yet she refuses to abandon her hope of restoration. In this, too, she is a ' portent ' to the peoples. (*Cf.* Deut. xxviii. 46 ; Is. lii. 14. In Isaias lii the 'Servant of Yahweh' appears, like the Israel of our psalm, as a sign to the peoples—partly because of his lowliness, and partly because of his unexpected rise to greatness. The ' Servant ' as the Messias, was to resume in Himself the chief phases of Israel's life. This, perhaps, is the reason for inweaving the poems of the ' Servant ' in Isaias with a context which deals with the fortunes of the Israelite nation.)

8. In spite of her misfortunes Israel will yet again sing the glories of the Lord. The singing which is here imagined is such service of thanksgiving as will follow the restoration of the nation. Not in Babylon, but in Jerusalem, it would take place, for how could the exiles sing ' Songs of Sion ' in a foreign land ?

Tota die=per singulos dies.

9. As old age is the time of weakness, so Israel's political disasters are the tokens of her great age as a nation. Yet from the time of Israel's settlement in Palestine (possibly *circa* 1400 B.C.) until the return from Exile (538 B.C.) not a thousand years had elapsed.

With this verse (and with verse 6) should be compared Isaias xlvi. 3–4 :

> Hearken unto me, O House of Jacob,
> And all the remnant of the House of Israel,
> Who have been borne as a load from the birth,
> Who have been carried from the womb ;
> Even to old age I am the same ;
> Even unto grey hairs I will give support ;
> I have taken up the burden, and I will still carry it.

10. *Dixerunt mihi,* literally, according to Hebrew, ' say of me.' Since their saying is not immediately given, it is likely that the Hebrew needs emendation here. By a slight change (reading *'arᶜbhu* instead of *'amᶜru*) we get the good parallelism :

> My enemies lay an ambush for me ;
> And they who seek my life take counsel together.

Custodire animam, in hostile sense, 'seek to take my life,' 'lie in wait to slay me.' *Cf.* Ps. lviii. 1.

11. They believe that they may safely fall upon their victim, Israel is so weakened that she seems to be an easy prey for all who wish to attack her. Yahweh, who in the past so mightily guided her, has now, her enemies think, abandoned her.

12. An echo of Ps. xxi. 12; xxxv. 22; xxxvii. 22; xxxix 14; lxix. 2.

13. *Cf.* Ps. xxxiv. 26.

14. *Adjiciam super,* 'add to.' *Laus tua* is 'the song of Thy praise.'

15. *Salutare* is equivalent in the parallelism to *justitia.* God displays His justice when He rescues His servants from peril.

16. In the Massoretic text the phrase *quoniam . . . litteraturam* goes naturally with the preceding. The sense of the Hebrew is, probably: 'For I know not the number [of them],' *i.e.* God's deeds of justice and rescue are so many that the psalmist cannot reckon them up. The Hebrew word translated 'number' (*s^{e}phoroth*) occurs nowhere else in the Massoretic text. The Septuagint translators read *s^{e}pharoth* the plural of *siphrah,* 'book,' and rendered (according to the reading of several codices) οὐκ ἔγνων γραμματείας. This would mean in the context, 'I am not skilled in the composition of books, and the story of God's deeds of justice would fill volumes.' The Vatican Codex reads here instead of γραμματείας, πραγματείας —which means 'historical narration,' so that, in the Vatican text the psalmist declares his inability to write the full history of God's gracious dealings with Israel. The Vulgate *non cognovi litteraturam* may be regarded as the equivalent of either of the Greek readings. (The *Psalterium Romanum* has *negotiationes* representing πραγματείας). There is no linguistic difficulty in connecting in the Vulgate, *quoniam non cognovi litteraturam* with the preceding in the sense: 'my mouth shall proclaim Thy justice, and all day long Thy salvation, for I cannot write a narrative of them'; since he cannot write the history of God's favours he will go on orally proclaiming them for ever. (*Scripturam* would have been, probably, a better word in the Vulgate than *litteraturam,* were it not for its specific meaning of 'Sacred Scripture.')

16. *Introibo in potentias Domini*: this is the beginning of a new statement. The corresponding Hebrew does not mean 'entering *into* the powers of the Lord,' but 'entering *with* the powers of the Lord.' The psalmist will come before the Lord, not empty-handed, but bringing with him the record of God's wondrous deeds of love and mercy to Israel in the past. This record of God's deeds (which, of course, cannot be complete) will compel God, as it were, to do further deeds of wondrous favour for Israel in her present misfortune.

Memorabor justitiæ tuæ solius: the *justitia* is, as in verse 15, the justice with which God helps and rescues His people. This the psalmist will describe in praising song (*memorari*). The 'coming

with the power (=deeds of power) ' is the same as ' the making memory of deeds of justice.'

Solius : God alone performs such deeds of justice as the psalmist would recount in song : the Lord alone is just. *Cf.* Ps. cxlii. 2 : *Non justificabitur in conspectu tuo omnis vivens.*

In the translation above *potentias Domini* is rendered : ' the place of the Lord's power,' *i.e.* the Temple. It is probably the only reasonable way of translating the Vulgate text as it stands. The resulting sense is clear enough : ' I will enter the Temple and sing praise of Thy justice.' Though the precise meaning of the Massoretic text is not quite certain it ought to get the preference here. The exact Latin equivalent would be, *Introibo cum potentiis Domini.*[1]

17. Since the beginning of Israel's national life at the Exodus, God has taught her to praise Him, for He has ever been gracious and merciful with His people. Even ' until now ' (*i.e.* the period of the Exile) Israel has had reason to praise and thank Him. The *mirabilia* are the deeds of help by which the Lord showed His presence in the midst of Israel.

18. *Usque in senectam et senium* passes beyond the *usque nunc* (the beginning of exile) to the exilic and early post-exilic days. Israel has lived through the years of her strength, and only the weakness of old age remains for her. Yet even now in her weakness she trusts that the Lord will still give her reason to praise and thank Him, so that she may tell of His might to (every) generation that shall arise. Since *omni generationi* suggests the perpetuity of Israel, modern commentators usually omit (with the Syriac Psalter) the *kol* (*omni*) of the Massoretic text. Not to every coming generation, but to the *next* generation the psalmist hopes to be able to announce the Lord's favour towards his own generation. *Brachium*, ' power,' ' strength.'

19. The Vulgate here faithfully reproduces the Septuagint. *Potentiam* and *justitiam* are like *brachium* objects of *annuntiem*. *Usque in altissima* is to be taken as a description of ' power ' and ' justice ' —the power and justice that reach even unto heaven. *Quæ fecisti magnalia* is appositional to might and power and justice—the whole record of wondrous things which the Lord has done for His people.

The Massoretic text begins a new sentence with verse 19 :

> And Thy justice, O God, reaches to the heavens—
> Thou who hast done great things—
> O God, who is like unto Thee ?

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[1] Since the phrase : ' I will come *with* the powers ' is unusual in Hebrew, Schlögl (*Psalmen* ; *in loc.*) suggests the reading *'abbia'*, ' I will proclaim,' instead of *'abho' b*^{e} (' I will come with '). This would give the perfect parallelism :

> I will proclaim Thy power :
> I will make memory of Thy justice.

This text, however, does not run smoothly ; and though the Hebrew text underlying the Septuagint (and, therefore, the Vulgate) was identical with the Massoretic text, it is probable that it had undergone some corruption before the Greek version was made. The Vulgate differs here from the traditional Hebrew mainly because the Greek translators read some nouns as accusatives which the Massoretic text takes as nominatives. The Hebrew would be represented, as the traditional text has it, by :

Justitia tua Deus usque in altissima,
Qui fecisti magnalia.
Deus quis similis tibi ?

20. *Ostendisti mihi* ; the written (and better) Hebrew text reads here : ' Thou hast made *us* to see '—indicating the communal character of the psalm. For *vivificasti me* we ought to read also, according to the better Hebrew text, *vivificasti nos.*

Conversus, etc., is a verbally literal reproduction of a Hebrew idiom. In Hebrew the verb *shubh* (' to return ') is often used idiomatically with another verb to express repetition of the action denoted by the other verb. The Hebrew here means : ' Thou wilt *again* restore us.' *Cf.* Ps. lxxxiv. 7 ; *Conversus vivificabis nos* ; ciii. 9 ; *Neque convertentur operire terram* ; lxxvii. 41, *Et conversi sunt et tentaverunt Deum.* The same idiomatic use of *shubh* appears in the Hebrew text of the second half of verse 20, and is correctly rendered in the Vulgate by *iterum.*

The thought of the verse is, that, in spite of the sorrows which God has made Israel to endure, He will once more restore her to peace and prosperity. Even though she is almost overwhelmed by the floods of the netherworld (*i.e.* the *abyssi terræ,* the deep beneath the earth), God will lead her forth therefrom. This rescue from the deep is symbolical of rescue from danger of death (*cf.* Ezech. xxxvii. 13).

21. A description of the graciousness which the Lord will show once more to an Israel re-established. *Conversus consolatus es* is the same sort of idiom as *conversus vivificasti* of verse 20.[1]

22. *Nam* : the Hebrew would be better represented by *autem.*

Confitebor, praise.

In vasis psalmi is intended to be a literal translation of the Hebrew *bikhᵉli nebhel,* ' with a harp.' *Vasa* translates *kᵉli,* a word of many meanings, of which *vas* is one. *Psalterium* would translate *nebhel* (harp, or lute) much more accurately than does *psalmus,* which really means a song chanted to the accompaniment of some instrument. *Confitebor . . . . in psalterio* would be the correct rendering of the Hebrew text. The reference is to praising song accompanied on the

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[1] The Massoretic *tissobh tᵉnaḥᵃmeni* ought to be emended into *tashubh tᵉnaḥᵃmeni.*)

harp or lute. *Psallam tibi in cithara,* 'I will hymn Thee on the lyre' is an exact parallel.

Sanctus Israel is a frequent designation of the Lord in the Book of Isaias.

24. *Cf.* Ps. xxxiv. 28: *Et lingua mea meditabitur justitiam tuam, tota die laudem tuam. Meditari* means here, apparently, more than the soft murmur of one who recites something gently for himself, as in Ps. i. 2: it suggests clear and definite pronouncement (such as is promised in verse 15). *Cum confusi,* etc., implies the fulfilment of the prayer in verse 13.

PSALM LXXI

THE KING OF PEACE

THE Hebrew superscription of this psalm connects it with Solomon in precisely the same way in which other psalms are connected by their titles with David. Yet it is not likely that it was composed by Solomon, and the Greek translators, apparently, realising this, took the Hebrew title as meaning 'Unto Solomon,' or 'Concerning Solomon,' rather than, 'By Solomon'; and the Vulgate with its *In Salomonem* follows the Greek. The general reference of the psalm to Solomon might be justified on the ground that the description of Solomon's greatness, wealth, and renown in the third book of Kings forms a sort of basis, or starting-point for the description of the government and kingdom of the king whose rule is the theme of the psalm. But that king, though he is described in a way which recalls the splendour of Solomon, is not Solomon himself, but a Ruler greater and more splendid than any king of Israel, or indeed any human king, could be. The psalm depicts the rule of an ideal King of Peace. It should be remembered that the name Solomon (Hebrew, *Sh^{e}lomoh*) is derived from a word meaning 'peace' (*shalom*); and thus one might take the title of the psalm as meaning 'Unto the Man of Peace.' Just as the Messias was to be the 'Son of David,' so the man of Peace is depicted for us here with the traits of David's son and successor Solomon; but the Solomon of the psalm is a Solomon idealised beyond the limits of human royalty. In the Wedding Ode, Psalm xliv, the psalmist passes beyond the human King of Israel to the Messianic King; here, also, a Ruler is described in whom human features are not altogether wanting, but whose rule and dominion are greater than anything of earth. It is not Solomon or any other actual king of Israel whose reign is here described: it is the Ideal King, the Messias. Note particularly verses 5, 6, 8–11, 17. The human aspect of the King is suggested by the psalmist's prayer for him that he may receive from God a spirit of perfect justice (verse 2), and by the promise that his subjects will unite in prayer for him (verse 17): it is suggested perhaps also in general by the psalmist's tendency to describe the kingdom of the Man of Peace as a sort of enlarged Solomonic empire (especially in verses 8–11). That human aspects of the Messias appear in this, and in other psalms, is, of course, to be explained by the fact that the glory and greatness of the Messianic King could not well be forecasted

for the Hebrews otherwise than as an intensified glory and greatness of such great kings as David and Solomon.

The sequence of thought in the psalm is clear. Justice and peace will be the fairest fruits of the Messianic reign : they will flourish like the corn on the mountains and hills of Palestine (verses 2–4) : The reign of the Messias will be unending : and the Messianic King himself will be to his people like rain to the soil ; with the coming of the ' Shoot of righteousness ' justice and peace must abound (5–7). The rule of the King will be universal ; kings will come to do him honour, and bring him gifts from lands the most remote. As the Queen of Sheba came to Solomon to hear his wisdom and behold his splendour, so shall kings come from the farthest West, from all the Mediterranean lands, and from far off Ethiopia to do homage to the King of Peace (8–11). Again, the psalmist describes the gentleness and justice of the Messianic rule—for righteousness of rule is the key-note of the psalm (12–14). While all nations honour the Messias, his own people do not forget to do him special honour, for he has made them to share in his glory and in his wealth ; they acclaim his greatness and success, and they offer prayers on his behalf (15). In verse 16 the thought of verse 3 is expanded. Fertility of soul is a token of God's blessing ; hence in the Messianic reign the hills will be covered with waving fields of corn. The City of the King will be blessed with citizens as numerous as the blades of grass that grow throughout the land. Verse 17 associates the ideal King with the Messianic blessings promised to Abraham's seed (Gen. xii. 3 ; xviii. 18 ; xxviii. 14). All peoples and tribes will seek to share in the blessedness of the Messianic King. *Cf.* Gen. xlix. 10.

Verses 18–19 are a doxology not belonging to the original poem, but appended to mark the close of the second book of psalms. For similar doxologies *cf.* Ps. xl. 14 ; lxxxviii. 53 ; cv. 48 ; cl. 6. Verse 20 is the note of an editor for whom Ps. 1–71 was probably the only known collection of Davidic psalms.

It is not possible to determine the precise date of this psalm. It is probable that a poem which associates so closely the Messianic kingdom with features of the kingship in Israel, belongs to the pre-exilic period.

1. Psalmus, in Salomonem.	1. A song concerning Solomon.
2. Deus judicium tuum regi da : et justitiam tuam filio regis :	2. O God, impart Thy judgment to the King,
Judicare populum tuum in justitia, et pauperes tuos in judicio.	And Thy justice to the Son of the King, That he may judge Thy people in justice And Thy poor in fairness.
3. Suscipiant montes pacem populo : et colles justitiam.	3. Let the mountains ' bear ' peace for the people, And the hills justice !

4. Judicabit pauperes populi, et salvos faciet filios pauperum : et humiliabit calumniatorem.
5. Et permanebit cum sole, et ante lunam, in generatioue et generationem.
6. Descendet sicut pluvia in vellus : et sicut stillicidia stillantia super terram.
7. Orietur in diebus ejus justitia, et abundantia pacis : donec auferatur luna.

8. Et dominabitur a mari usque ad mare : et a flumine usque ad terminos orbis terrarum.
9. Coram illo procident Æthiopes : et inimici ejus terram lingent.
10. Reges Tharsis, et insulæ munera offerent : reges Arabum et Saba dona adducent.

11. Et adorabunt eum omnes reges terræ : omnes Gentes servient ei :

12. Quia liberabit pauperem a potente : et pauperem, cui non erat adjutor.
13. Parcet pauperi et inopi : et animas pauperum salvas faciet.
14. Ex usuris et iniquitate redimet animas eorum : et honorabile nomen eorum coram illo.
15. Et vivet, et dabitur ei de auro Arabiæ, et adorabunt de ipso semper : tota die benedicent ei.

16. Et erit firmamentum in terra in summis montium, superextolletur super Libanum fructus ejus : et florebunt de civitate sicut fœnum terræ.

17. Sit nomen ejus benedictum in sæcula : ante solem permanet nomen ejus.
Et benedicentur in ipso omnes tribus terræ : omnes Gentes magnificabunt eum.

18. Benedictus Dominus Deus Israel, qui facit mirabilia solus :
19. Et benedictum nomen majestatis ejus in æternum :

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4. He will judge the poor of the people ;
And rescue the children of the poor ;
He will humble the oppressor.
5. He will abide as long as the sun and moon
From age to age,

6. He will come down like rain on the fleece,
Like the rain-drops that drip gently to earth.
7. Justice will ' bloom forth ' in his days,
And abundance of peace, till the moon be no more.

8. He will rule from sea unto sea,
From the river to the ends of the earth.

9. Before him the Ethiopians shall bow down ;
And his foes shall lick the dust :
10. And the Kings of Tarsis and of the Isles will bring offerings ;
The Kings of the Arabs and Saba will bring gifts.
11. All the kings of earth will do him homage ;
All the nations will serve him.

12. For he will rescue the poor from the powerful—
The poor who hath not a helper.
13. He will pity the poor and the needy ;
The souls of the poor he will save.

14. From usury and injustice he will save their lives ;
And in high honour with him shall be their name.
15. He [the poor] will live and gold of Arabia will be given to him ;
And for his [the King's] sake prayers will be offered ;
Men will praise him for ever.
16. There shall be ' corn ' in the land,
On the hill-tops it shall wave :
Higher than Lebanon shall be his fruit ;
And the city-folk shall flourish like grass of the earth.

17. May his name be blessed for ever !
As long as the sun his name shall endure.
In him shall be blessed all the tribes of the earth ;
All the nations shall extol him.

18. Blessed be the Lord, the God of Israel,
Who alone doeth wonders !

19. May His glorious Name be for ever blessed :

et replebitur majestate ejus omnis terra : fiat, fiat.	And may the whole earth be filled with His glory ! Amen and Amen !
20. Defecerunt laudes David filii esse.	20. Ended are the songs of praise of David the son of Jesse.

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1. The title in the Hebrew, *lish^{e}lomoh*, ought to mean, on the analogy of the familiar superscription *l^{e}dawid*, ' by Solomon.' Thus the psalm would be attributed to Solomon as author. That the preposition *l^e* prefixed, as here, to a proper name necessarily indicates authorship is, however, not certain. The Septuagint rendering of the title, εἰς Σαλωμών shows that the psalm was not regarded as of Solomonic origin by the Greek translators. The ancient editorial note in the last verse of this psalm—' Ended are the praises (Hebrew, ' prayers ') of David,' though it does not mean that all the psalms of the collection, Ps. i-lxxi, are Davidic, would come strangely from an editor who believed that this psalm was ascribed to Solomon as its author by the title *lish^{e}lomoh*.

2. *Judicium* ; God's method or spirit of judging, to which is parallel God's spirit of justice (*justitia*). The psalmist prays that the decisions of the king will be inspired by the spirit of divine justice. The Massoretic reading ' judgments ' is not so good as the Vulgate *judicium*. ' King ' and ' King's Son ' are equivalent in the parallelism. Since the Messias was to be the son of David, ' King's Son ' is a suitable designation for Him.

Judicare, for Hebrew, ' he will judge.' The Greek translators read *ladin* (' in order to judge '), instead of *yadin* (' he will judge ' or ' let him judge ').

Pauperes tuos may be a designation of the whole nation of Israel and not merely of a portion of it—all Israel being thus described as oppressed.

3. The ' mountains ' and ' hills ' are Palestine itself as a mountain-land. Over the whole land peace and justice will reign. The Hebrew reads ' in justice ' in the second half of the verse, implying that it is through the justice of the King that the reign of peace will be established. The Vulgate translates a reading δικαιοσύνη, but the received Greek text has, like the Massoretic text, ἐν δικαιοσύνῃ. *Justitiam* of the Vulgate is obviously to be taken as parallel to *pacem*, and as object of *suscipiant* : the mountains will bear peace and hills will bear justice.

Suscipiant renders the Hebrew *yis'u* (from *nasa'*, to bear. The Septuagint has ἀναλαβέτω. Probably the Vulgate translator thought of the verse as meaning—not that the hills were to *bear* (or, ' bring forth ') justice and peace, but that they were to *receive* justice and peace as a gift from God. Since the produce of earth is

really God's gift to earth the Latin *suscipiant* sufficiently well reproduces the sense of the Hebrew.[1] *Suscipiant* (imperative in Greek) is co-ordinate with *justitiam da* ; it is a petition implying certainty of fulfilment, and might, therefore, be regarded as equivalent to a future.

For the fruitfulness of hills and mountains compare the '*montes coagulati*' of Ps. lxvii. 17. In Canticles it is said of the bride : 'Thy head is like unto Carmel' (vii. 6). When Isaias wishes to describe a new glory which is given to the desert he says : 'The glory of Lebanon is given to it, the majesty of Carmel and Sharon' (xxxv. 2). The Hebrew *nasa'* obviously means in the context 'bear,' 'bring forth' : it is used also in a similar context in Ezechiel xxxvi. 8*ff.*: 'And ye, O mountains of Israel, shall *bear* your foliage and your fruit for my people Israel, for soon will they return. Now I will come to you again, and turn to you, and ye shall be tilled and sown. And I will multiply men upon you—even all the house of Israel—and the cities shall be inhabited, and the ruins rebuilt.' Here, as in the psalm passage, the 'hills' are the whole land of Palestine regarded as a mountain-land. In Messianic prophecy Palestine represents, of course, the centre of the Messianic kingdom. The justice, peace and plenty of the Messianic age are brought together strikingly in Ps. lxxxiv. 9–14. The association of justice of rule and fertility of soil in the time of the ideal king is an aspect of the fundamental thought expressed in Romans viii. 19–21. The soil will be somehow blessed in the justice and peace of the Messianic age.

4. The clearest token of a reign of justice is the protection which is given to the weak. The *pauperes* (Hebrew, *'aniyyim*, 'wretched') and the *filii pauperum* are the helpless who are kept safe by the just rule of the king. It is not to be inferred from this verse, or similar verses, that the tendency to oppression will still continue in the Messianic age. Ill-treatment of the helpless, and injustice to the poor were prominent features of ancient life in the East ; the psalmist thinks of the Messias as crushing all oppressors, and making the poor secure.

Calummatorem : the Hebrew is *'oshek* ('oppressor') : the Greek is συκοφάντης which, normally, suggests false witness. The use of συκοφάντης in the Septuagint is often extended to include the idea of oppression generally. The Latin, as usual, adopts the more obvious rendering of the Greek word, without reference to the Hebrew.

5. *Permanebit* : here the Greek (followed by Vulgate) has followed a better reading than the Massoretic text ; the latter has *yira'ukha*,

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[1] Bellarmine's explanation of the verse : *Descendat pax ad omnes montes hujus terræ promissionis, et suscipiatur ab eis pro populo in eis habitante* is thus unnecessary.

'they shall fear you,' instead of *ya'ᵃrikh*, 'he will lengthen out'—*i.e.* his days. He will continue to exist as long as the sun.

Ante lunam is a literal rendering of the Hebrew. He will continue to abide *with* the sun, and *before the face of* the moon, *i.e.* as long as sun and moon endure. Grotius quotes Ovid, Amor. i. 16: *Cum sole et luna semper Aratus erit.* With *ante lunam* compare *ante solem* of verse 17.

Verse 5 could not be said of any actual historical king of Israel. Not any individual human king, but only a dynasty, could live as long as the world. The promise of perpetuity was made to the dynasty of David (*cf.* II Kings vii. 15), but it was to be fulfilled in the Messias Himself, so that only of the Messias could verse 5 be true. It would be unreasonable to suppose that we have here nothing more than the hyperbole of a court-poet celebrating his king. It has been said by critics that verse 5 interrupts the natural flow of thought in 4 and 6, and that the verse is, therefore, an interpolation. If, however, the Hebrew text of verse 3 makes the peace of the king's reign depend on his justice, why not regard verse 5 as implying that the stability and permanence of his rule are secured by that same justice? That would make the continued reference to the king's justice in verses 6 and 7 quite natural.

In generationem et generationem, 'throughout all generations,' as long as men exist.' With this verse should be compared Ps. xliv. 7; lxxxviii. 37, 38; and Isaias ix. 5 (where the Messias is called 'Father of eternity').

6. *Vellus*; the Hebrew, *gez* means 'shearing,' and may signify the grass of a meadow, as well as the fleece of a sheep (*vid.* Amos vii. 1). The sense of the Hebrew is, obviously (from the parallelism), 'as the rain comes down on the meadow.' The Greek and Latin translators, taking *gez* as 'fleece,' found here a reminiscence of Gideon's fleece (Judges vi. 36–40).

Sicut stillicidia, etc., the Hebrew text is here unsatisfactory. *Stillantia*, representing, apparently, the Hebrew *zarziph* ('a dripping') is not necessary in the verse, and disturbs the parallelism. Omitting it we get the smooth text:

He cometh down
Like grass on the meadow,
Like showers on the earth.

The fertilising rain which falls so gently symbolises the quiet coming and the beneficent effects of Messianic rule. Compare the second Antiphon of Lauds on the Octave of the Nativity: *Quando natus es ineffabiliter ex Virgine, tunc impletæ sunt Scripturæ: sicut pluvia in vellus descendisti, ut salvum faceres genus humanum: te laudamus, Deus noster.* *Cf.* the Isaian passage (Is. xlv. 8): *Rorate cœli desuper et nubes pluant justum: aperiatur terra et germinet salvatorem, et justitia oriatur simul: ego Dominus creavi eum.* For the 'coming

down ' as implying the divine pre-existence of the Messias, *cf.* John iii. 13 ; vi. 38, 51, 63 ; xiv. 28.

7. *Orietur* translates the Hebrew *yiphraḥ*, ' will bud forth.' The Greek is ἀνατελεῖ. This verb is used frequently in the Septuagint to render the Hebrew *ṣamaḥ*, ' to sprout,' and the Hebrew noun *Ṣemaḥ* (' a sprout '), which is used at times as an epithet of the Messias (*cf.* Jer. xxiii. 5 ; xxxiii. 15 ; Zach. iii. 8 ; vi. 12), is rendered in the Septuagint by ἀνατολή (*Oriens*). In the *Benedictus* the *Oriens ex alto* has, thus, a specifically Messianic sense ; and it can scarcely be doubted that, for the Latin translator of the psalms, *orietur* of this verse called up Messianic associations.

Justitia : the Massoretic text reads *ṣaddiḳ* (*justus*) instead of *ṣedeḳ* (justice). The Vulgate implies a better text as we can see from the parallel to *justitia*—viz. *abundantia pacis*.

Justice and fulness of peace are constant characteristics of the Messianic age (*cf.* Ps. lxxxiv. 11–14). In Jeremias xxxv. 15–16 the coming of the ' Shoot of Righteousness ' is accompanied by justice and fairness and peace. In the great Messianic prophecy of Isaias xi. 1–9, the righteousness and equity of the ' Shoot from the stock of Jesse ' are closely associated with a picture of idyllic peace in which the wolf and the lamb, the leopard and the kid, the calf and the young lion, the cow and the bear, the lion and the ox, the babe and the basilisk, are shown as living together in friendly fellowship.

Donec auferatur luna, ' until the moon ceases to be,' *i.e.* as long as the universe endures.

8. With this description of the extent of the Messianic kingdom compare the Messianic text Zach. ix. 10 : ' And he shall speak peace with the heathen : and his dominion shall be from sea even unto sea, and from the river even to the ends of the earth.' The ' seas ' are probably the Mediterranean and the Indian Ocean : the ' river ' is the Euphrates ; the other directions in which the kingdom extends are indicated by ' the ends of the earth.' The psalmist does not wish to assign geographical boundaries to the Messianic kingdom, but to suggest its unlimited extent. The Empire of Solomon had stretched from the Euphrates to the Mediterranean ; but the empire of the Messias will be indefinitely greater than that of Solomon.

9. *Æthiopes* : the corresponding Hebrew is *ṣiyyim*, which means ' desert-dwellers,' and is usually employed to designate the wild beasts of the desert. The rendering ' Ethiopians ' (in Septuagint, Vulgate and Jerome) is based on the supposition that *ṣiyyim* may mean human dwellers of the desert. Probably the true Hebrew text is *ṣaraw*, ' his foes ' : this would be a perfect parallel to *inimici ejus*.

Before him shall bow down his foes ;
And his enemies shall lick the dust.

' Lick the dust ' is a strong way of expressing most humble prostration (*cf.* Mich. vii. 17 ; Is. xlix. 23).

10. Kings of the most distant lands will bring gifts to the Messias. Tarsis (Hebrew, *Tarshish*) is the Phœnician colony of Tartessus in the south of Spain. The 'Isles' are the islands and coast-lands of the Mediterranean (Is. xx. 6; xxiii. 2, 6, etc., etc.).

Reges Arabum et Saba: the Hebrew has, 'the kings of *Sh^{e}bha'* and *S^{e}bha'*.' *Sh^{e}bha'* is Arabia Felix—the land whence came the queen to do honour to Solomon (III Kings x. 1*ff*. For gifts brought to Solomon compare III Kings x. 24–25). *S^{e}bha'* is probably Meroe in Ethiopia. The Kings, then, of farthest west and south bring gifts to the King whose residence is, of course, Jerusalem. The *munera* and *dona* are gifts intended to secure the favour of the King and to acknowledge his power. (For a similar picture of strangers bringing gifts from afar, see Isaias lx. 6–9.) [1]

11. The universality of the King's sway is here very clearly expressed.

In the context (verses 8–11) the meaning is that the world-rule of the King is based on his justice, and on his kindness towards the poor and the oppressed. Because of the fairness and gentleness of his rule, kings of lands the most remote come hurrying to him with gifts. As this connection of thought is regarded by modern critics as foreign to Hebrew modes of thinking, it has been proposed to regard verses 8–11 as an interpolation, interrupting the obviously natural sequence of verse 12 on verse 7. Yet it must be admitted that verses 8–11, which describe the extent of the Messianic kingdom, follow naturally on the verses (4–7) which describe the character and duration of the Messianic rule. It is true that verse 12 continues the theme of the King's fairness and kindness, which is treated in 4–7; but the repetition of similar thoughts in separated sections of a Hebrew poem is surely not a good reason for regarding the portions of the poem which lie between the resembling sections as interpolations. The justice of the King is the theme of the whole poem, and, as verse 5 explains by that justice the *perpetuity* of the King's rule, so verses 8–11 explain by it the *universality* of Messianic sway.

12–15. A description of Messianic rule as it affects the helpless and poor. The thought of verse 4 is here developed.

A potente: the Massoretic text has: 'He rescueth the poor who cries for help.' *M^{e}sawwe'* 'who cries for help' was read by the Greek translators as *mishshoa'*, 'from the noble' or 'from the powerful' (*shoa'*).

13. *Parcet*; in Hebrew, 'he will look with pity on.' *Animas*, 'life.'

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[1] It cannot be doubted that verse 10 is responsible for the legend which made the Magi kings who came from different lands—though the Gospel text does not suggest their royalty, and represents them as travelling westwards together from a common home. (Matt. ii. 1–12.)

14. *Usura* and *iniquitas* describe generally the kind of oppression which the poor have to endure.

Et honorabile nomen eorum coram illo: the Massoretic text has, 'And "precious" is their blood in his eyes,' *i.e.* he will not permit the blood of the poor to be shed; he will protect their life-blood, as a dear and precious thing from their oppressors. The Greek translators read *sh^{e}mam* ('their name') instead of *d^{e}mam* ('their blood').[1] The sense of the Vulgate (and Greek) is, that the poor stand in high esteem with the Messias. He will not suffer them to be oppressed. The Hebrew verb *yaḳar*, which is here rendered 'to be held in honour' (*honorabile*), occurs also in the saying, *Pretiosa in conspectu Domini mors sanctorum ejus* (Ps. cxv. 15) and in Saul's words to David (I Kings xxvi. 21), *quod pretiosa fuerit anima mea in oculis tuis hodie.* In these two places, and in verse 14 of our psalm, the same idea is conveyed—that the lives of certain individuals are too valuable to be wasted, or destroyed. Probably here in verse 14, and in Ps. cxv. 15 *yaḳar* has the meaning, 'to be grievous,' 'to be heavy.' The lives of his subjects are precious to the King: hence the slaying of them (their 'blood') is grievous to him.

15. The difficulty of this verse is to determine the subject of *vivet.* Is it the King, or the 'poor'? If the subject is the King, it is said of him that he will live (forever) in prosperity. Gold will be brought to him, and his subjects will pray for him. As perpetuity and wealth of offerings have been already promised to the King (verses 5, 10), it is perhaps better to take the *pauper* of verse 13 as the subject of *vivet*; the poor man will live, because his life-blood is dear and precious to the King, and he will have a share in the rich offerings which are brought to the King from afar. In gratitude for this the poor man will pray always for the King and praise him. In this view *adorabunt* and *benedicent* would have the sense, 'men will pray for' (so, according to the Hebrew), and 'men will bless' (the third person plural being used as in Hebrew to suggest an indefinite subject), *i.e.* the poor generally will offer prayer for the King, and will bless him.

De eo, 'concerning him,' 'on his behalf.' The prayer of his grateful subjects is offered for the welfare of the King. It is not easy to understand this in a purely Messianic sense—for men pray *to* God but not *for* Him. Yet we ourselves pray, 'Thy kingdom come'; and *adorabunt de eo* might be interpreted of a prayer for the growth and stabilisation of the Messianic kingdom.

16. *Firmamentum*; the Massoretic text, using a word—*pissah*—

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[1] It is possible that the Vulgate and Greek rendering 'name' instead of 'blood' may be due to an old corruption, in the Greek text itself, of αἷμα into ὄνομα.

not elsewhere occurring in the Bible, has here *pissath-bar*, which is usually rendered 'abundance of corn.' 'Abundance' is, however, a purely conjectural translation of *pissah*. The Greek rendering στήριγμα (*firmamentum*) suggests the thought of something which sustains, and therefore, perhaps, of corn (so στήριγμα ἄρτου in Ps. civ. 16). The Hebrew *bar* (corn) is not directly represented in the Greek or Vulgate. The Targum has 'support of bread,' as in Ps. civ. 16. It is probably safe to assume that *firmamentum* ('sustenance') suggests the idea of corn.

Superextolletur, etc., the Hebrew is: 'Its fruit will rustle (or shake) like Lebanon,' which means, apparently, that, in the breeze the fruit of the corn (the full ears of corn) will rustle or wave, as do the forests of Lebanon. By dividing the text of the Vulgate, as is done in the translation, we can give to *superextolletur* the sense of 'wave.' As in verse 3 the mountains are to bear 'peace' so here we see the concrete symbol of peace and plenty, the fields of waving corn, on the hill-tops. By translating 'his fruit' (the fruit of the King, *i.e.* the corn as his fruit) instead of 'its fruit' (the ears on the corn-stalk) we can understand *super Lebanon fructus ejus* as an enlargement of the idea in the immediately preceding clause. The corn-crops on the mountain-land of Palestine shall be so luxuriant as to tower above Lebanon in height. This is, obviously quite a different image from that conveyed in the Hebrew, but a reasonable sense must somehow be attached to the Vulgate.

The Vulgate rendering supposes a Hebrew reading *mill^{e}bhanon*, ('than Lebanon') instead of the Massoretic *kall^{e}bhanon* ('like Lebanon). It is clear that the Greek translators misread or misunderstood the Hebrew *yir'ash* 'will shake' (or 'rustle'). Though the idea of corn-fields rustling like the forests of Lebanon in the breeze or storm is strange, there is no good reason for doubting the accuracy of the Massoretic *yir'ash kall^{e}bhanon*. Keble gives this rendering of the thought:

> Lo, streaks of corn in all the land,
> High waving o'er the mountain-side;
> Like Lebanon by soft winds fanned,
> Rustles the golden harvest far and wide.

De civitate, 'city-folk': *cf. de fontibus Israel* (Ps. lxvii. 27): *de cælis*, dwellers in heaven' (Ps. cxlviii. 1). The peace and plenty of the Messianic time in the country are symbolised by the waving corn-fields; in the city the greatness of the time is seen in the multitudes of citizens; men will be as numerous in the city as are blades of grass in the country (*cf.* passage from Ezechiel xxxvi. 8*f.* quoted above, verse 3). The 'city' is, primarily, the residence of the Messianic King, the metropolis of the world. (For pictures of Messianic plenty, *cf.* Zach. ix. 17; Deut. xi. 14; Jer. xxxi. 12; Is. xxvii. 6.)

17. *Ante solem*: his name will abide as long as the sun exists (*cf.* verse 5).

Permanet: the corresponding Hebrew verb *yinnon* was so obscure to the Jewish commentators that they made *Yinnon* a mysterious name of the Messias.

Benedicentur: the Messias will be a source of blessing to all peoples.

Magnificabunt: the Massoretic text has: 'shall declare him fortunate.' The peoples will regard the King as the type of perfect happiness and prosperity, and when they pray for good fortune, they will ask to be blessed like him (*cf.* Genesis xlviii. 20). The Hebrew text has lost the words corresponding to *omnes tribus terræ*, though they are necessary for the structure of the verse. The universalism of this verse is as outspoken as that of verses 10 and 11, and the close connection in thought and expression between this verse and definitely Messianic texts of Genesis such as xii. 3; xviii. 18; xxii. 18; xxviii. 14; xlix. 10, makes the Messianic interpretation of the psalm a necessity.

18–19. These verses are not part of the original poem. They are a doxology appended to mark the end of the second book of psalms.

20. This is the note of an ancient redactor who, not knowing, apparently, the psalms of Books III–IV, wished to indicate the close of his Davidic collection. The designation of the contents of that collection as the 'praises' (or 'prayers') of David does not, of itself, imply that all the poems of the collection were necessarily Davidic. For *defecerunt* compare Ps. xvii. 38; lxx. 13; xxxvi. 20; xxx. 11; lxxxix. 7; lxxvii. 33, etc. *Laudes* ('songs of praise') is a translation of the Hebrew *t^{e}hilloth*; the Massoretic text reads *t^{e}philloth* ('prayers').

END OF VOL. I.

CORRIGENDA

Page 33 l. 3, *for* media *read* medial.
,, 116, l. 12, *for* two-stringed *read* two stringed.
, 117, l. 1 note, *for* Achist *read* Achish.
,, 127, l. 1, *for* as *read* is.
,, 167, l. 9, *for* The *read* There.
,, 185, verse 12, l. 1, *add* O God !
,, 217, verse 5, l. 1, *read* . . . Thy people see
,, 223, l. 8, for *ng^{e}ino h* read *n^{e}ginoth.*

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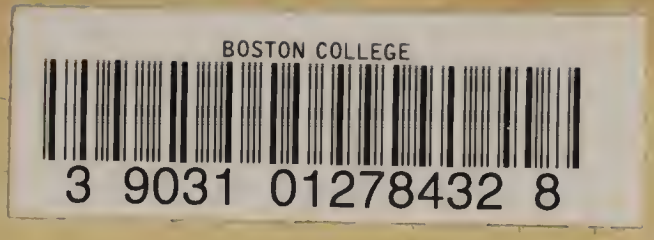

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